


THE LIBRARY.

RICHARD GARNETT.

N presenting its readers with the first of what, it is hoped, may prove a long series of portraits of eminent bookmen (a comprehensive term, under which we include librarians, private collectors, and bibliographers), "The Library" has been spared a doubt which under other circumstances might easily have arisen, the doubt as to with whom such a series would most fitly begin. In the year 1899, by the unanimous judgment alike of his fellow-librarians and of the literary public to whose needs they minister, Dr. Garnett stands out as the most prominent representative of the library world, and one out of the many marks of esteem which he received on laying down his office has furnished us with an admirable portrait, here reproduced by the kind consent of the artist, the Hon. John Collier.¹

In escaping one difficulty we have perhaps fallen on another, for in the brief biographical sketch which it is intended to offer with these portraits it is not easy in this case to mention anything which is not already well known to most of our readers, nor can we hope to offer any tribute of gratitude which will add aught to the weightier words of Mr. Leslie Stephen. All our little world knows how, on March 1st,

¹ Our thanks are due to Messrs. Henry Dixon and Co., who have made a specialty of photographing from pictures, for permission to make our photogravure from their photograph.

1851, when Richard Garnett was but a couple of days over sixteen, the influence of that kindly tyrant Panizzi procured his appointment as an assistant in the library of the British Museum. His father, the Rev. Richard Garnett, a philologist of some distinction and a contributor to the "Quarterly," after twelve years in the service of the Trustees, in the course of which he became Assistant-Keeper of Printed Books, had died in the previous September, and, to the great benefit of the Museum, Panizzi showed his esteem for his former colleague by giving his son an early opportunity of following in his footsteps.

When Dr. Garnett writes his memoirs we shall doubtless know more of his early days at the Museum. At present we can only guess that he used his leisure, both in and out of the Library, in laying the foundations of that wide knowledge, both of literature and history, to which, in his case, the epithet "encyclopædic" is not inappropriate. After a time it fell to his lot to act as "placer," *i.e.* to determine the shelf on which, in accordance with its subject, every new book should stand, and the appointment gave him further opportunities of adding to the stores of knowledge without a large share of which its duties could not be efficiently performed. Meanwhile, he had made his start in literature in orthodox fashion by publishing a thin volume of verse ("Primula, a Book of Lyrics," issued in 1851), and this met with sufficient success to elicit a second book ("Io in Egypt, and other Poems") the following year. Cary, the translator of Dante, had started a tradition of poetry in the Museum, which had been more than maintained by Coventry Patmore, and, before many years, in O'Shaughnessy (to whom tardy justice was lately done in the second series of Palgrave's "Golden Treasury"), Mr. Marzials and Mr. Gosse, Dr. Garnett gathered round him quite a little band of poets. With more fidelity to the Muses than most men of letters, to whom the more profitable paths of prose are open, are wont to show, he followed up his early successes with "Poems from the German"

in 1862, and "Idylls and Epigrams" in 1869, and in his "Poems" of 1893 and "Sonnets from Dante, Petrararch, and Camoens" in 1896, by occasional verses in the Reviews, has proved himself still loyal to his first love.

The year 1862, which produced the "Poems from the German," produced also the "Relics of Shelley," of whom Dr. Garnett has always been an enthusiastic lover. An apparent break in literary work between 1869 and 1887 may perhaps be accounted for partly by his numerous contributions to the ninth edition of the "Encyclopædia Britannica," partly by his appointment in 1875 to be Superintendent of the Museum Reading Room, an arduous office, which may well leave its holder with little inclination to take up evening work. In 1877, as one of the organizers of the first International Library Conference, which led to the formation of the Library Association, Dr. Garnett placed himself at the service of his profession, for whose interests he has ever since been a devoted worker. Of his innumerable speeches as a chairman who is never at a loss for an original remark on any conceivable subject no memorial, it is to be feared, has been preserved. But his recently-published volume of "Essays in Librarianship and Bibliography" records some of his more formal contributions to library-lore. As readers of it know, this volume also forms, in its own pleasantly desultory way, a history of the Museum Library during the last twenty years, and much of it is specially concerned with the printing of the Catalogue of Authors begun in 1880 and to be finished next year. As Dr. Garnett has been the chief historian of this great work, the credit undoubtedly due to his friend and chief, the late Sir E. A. Bond, has been so emphasized that future readers may hardly realize how essentially its initiation and execution have been Dr. Garnett's own work. From the moment it was mooted to the day on which he laid down office, it was his chief concern that nothing, however desirable in itself, should be allowed to stand in

its way or hinder its rapid progress, and to this determination on his part its success is undoubtedly due.

In 1890 Dr. Garnett's services were recognized by his appointment as Keeper of Printed Books in succession to Mr. Bullen. A year or two before this he had been released from the Superintendentship of the Reading Room, and critical biographies of Carlyle (1887), Emerson (1888), and Milton (1890) speedily attested the relief thus afforded him. In 1888 appeared "The Twilight of the Gods," a volume of highly imaginative short stories, which puzzled reviewers and excited the enthusiasm of some better judges. His work as author and editor during the present decade need not be enumerated. Now that he is free from official ties Dr. Garnett's literary activity is not likely to diminish, and since our tale is thus fortunately compelled to be incomplete there is no need to rehearse what will be fresh in the memory of our readers of to-day. We have only to add that his Companionship of the Bath was conferred upon him by the discrimination of Lord Rosebery, and his degree of LL.D. by that of the University of Edinburgh. Honorary degrees are not usually recognized in conversation, but, despite some struggles on the part of its recipient, the LL.D. was seized on at once by the literary world as offering a handle to his name no less ideally right than in the case of another eminent native of Lichfield, the great Dr. Johnson. If we are to mention personal traits we would say that Dr. Garnett is especially interested in the Popes of Romes, the Byzantine Empire, the poetry of Shelley and his contemporaries, South America, and cats, and that no man has ever been known to tell him a story without hearing a better one in reply. If he have any enemies they are more intangible than most ghosts, for we have never met with anyone who knew of them even at third-hand.

LIBRARY PROGRESS.



SINCE "The Library" was commenced in 1889, nearly eleven years ago, some marked changes have taken place in methods of library administration, and even in ideas of library work of every kind. The old-time opinion that a library is only a collection of books is gradually being superseded by the more advanced ideal of making it also an instrument for use. Ten years ago the collecting idea was much more common than at present, when, in nearly every department of work, are to be witnessed strong efforts on all hands to subordinate the idea of merely collecting or preserving to the higher and better one of selecting and expounding. The old idea of making every little library-centre a repository for the storage of all printed matter, in emulation of the British Museum, has been abandoned for some years past, and the plan of making the library a Workshop, suited to the needs of the practical life of the present day, is almost everywhere preferred to the Museum or *omnium gatherum* method. With huge collections in London, Edinburgh, Dublin, Oxford, Cambridge and Manchester, not to speak of other places, the need for hoarding all the rubbish which issues from the press becomes yearly less apparent, so that, as the plan of selecting and expounding becomes more general, the local museum of bibliography idea will gradually become extinct.

And it is only fitting that it should be so. Excepting works of the imagination, very few books published sixty years ago are worth shelf-room in an ordinary public library, and if some of the older catalogues are examined, the truth of this statement will be generally admitted. The people of the present day care nothing at all for the history, travel, science, politics, theology or technology of

fifty or even twenty years ago, and, so far as public rate-supported libraries are concerned, it is an absolute waste of money and energy to provide storage for faded literature of this type. So in their turn will the present-day libraries become out of date, and have to undergo a process of weeding and reconstruction in order to keep abreast of the times. This comparatively modern idea of making the public library a means of education has gradually revolutionized library methods in every detail, as a brief examination of recent developments will amply prove.

A prominent feature of modern library work is to be seen in its periodical literature. Ten years ago one American and one English periodical served every requirement. Now there are six, of which two are American and three English, leaving out of the reckoning altogether the American, Continental, and English periodicals which are exclusively devoted to bibliographical or to trade interests. The six journals mentioned are devoted to the craft of librarianship in all its branches, and four of them make a strong feature of the practical side of the work. Then there are the journals, or bulletins, which are devoted more specially to the work of individual libraries, but which give much space to the description of books and the literature of important topics. This is a perfectly modern movement, common to both America and Britain, and is extending so rapidly, that very soon every public library will have its own little magazine or circular, in which to describe new books. Allied to this idea of expounding the contents of books in special journals is the catalogue or class list, with copious annotations, designed to make clear every obscurity of title-page or question of origin. These annotated lists originated in the need which was felt for some form of descriptive cataloguing to overcome the difficulties interposed between borrower and book by various artificial systems of registration or charging. As a supplement to these endeavours to annotate and describe books, we have had a great revival and extension of the

lecture, used largely as an efficient means of introducing readers to books, authors, and topics which are the best and most influential of their kind. Finally, among all these methods of expounding the book for the public advantage, it must not be forgotten that a certain amount of education in the true use of libraries is being spread among the young by means of school libraries, special juvenile collections, and the introduction to reading-rooms and libraries of very young children, ranging from eight years and upwards. In 1889 only lectures and school libraries were in general vogue, so that an immense stride in the intellectual development of public libraries has to be chronicled.

From the professional point of view progress has been equally great, and has been manifested in quite as many different ways. Ten years ago professional literature hardly existed, and the means of obtaining information on technical matters were meagre and insufficient. An examination for assistants was held; but there were no proper text-books of any consequence, while the summer school and local instruction ideas had not even been ventilated. Now there are dozens of text-books on nearly every subject in librarianship, while agencies for the spread of technical knowledge are rapidly increasing. The local library association, with its stimulating influences, was a mere idea in 1889; but both it and the special society for exploiting particular classes of library work are now recognized as powerful aids in fostering and extending professional knowledge and *esprit de corps*. The Library Association itself, mother of them all, has been recognized by the State as an important factor in the educational movement; and, though lately somewhat prone to favour dullness, flavoured with tame mediocrity, it will doubtless return in time to the brilliancy of its earlier days, when it was more of a free-lance and less burdened with the awful dignity of a charter. The assistants have also banded themselves into an organization for the exclusive benefit of the class, and are doing

some good in the direction of rousing up ambition for culture in the minds of many of the members. In the long run this can only result in securing greater efficiency in the public service and a higher degree of attainment among the assistants themselves. At present this healthy movement is a little clogged with certain foolish and selfish notions respecting the exclusive right of library assistants to every educational facility and every appointment, irrespective of personal ability or knowledge. No doubt it will be found in the end that narrow trades-union ideas of this sort will run counter to the public interest, and a return to common sense and open competition will be the result.

In what may be termed the mechanics of librarianship still greater advances have been made. After a long period of stagnation, a reorganization of many methods has taken place on more scientific lines, and the result is that labour-saving appliances are being introduced everywhere to the benefit of everybody concerned. Nor is this all. Some of the more recent devices save so much drudgery that both librarians and assistants are set free for higher and more useful work, and the result will be manifested before long in improved methods for the public good. After much delay, and a considerable share of cold regard, classification in its more scientific forms has come to stay, bearing in its train immense improvements and changes in every department of library practice. Ten years ago the minutely classified libraries could be counted on the fingers of both hands; now they are multiplying to a very great extent, and there is hardly a library which does not employ exact classification either on the shelves of the reference or lending departments, or in the catalogue. Arising out of exact classification has come the plan of allowing readers access to the shelves in reference and lending libraries. From very small beginnings, this method is growing rapidly, and in the course of time will form part of the scheme of every liberally administered public library.

Connected with this as improved methods of book distribution are branch libraries and delivery stations, which are yearly doing more to evolve the perfect ideal of a public library—that which brings well-selected, pure, and informative literature to the very doors of the people.

The progress of library ideals and library methods has been much more rapid than either legislation or the resulting increase of public libraries. Although the Libraries Acts have been amended since 1889, no additional powers have been conferred upon library authorities; and the increase in the number of public libraries from 193 in 1889 to about 370 in 1899 cannot be regarded as wonderful, considering the number of large areas still without proper library facilities. Nevertheless, advances have been made of a very encouraging nature, and, no doubt, when libraries come into line as expounders of books and instructors in the right use of literature, the Legislature will in time recognize the need for general extension, and grant the necessary rating powers. In many respects the more advanced public libraries of the country have reached a point beyond which it is impossible to go without additional funds, and are now waiting upon a general levelling-up of method and accomplishment before Parliament can be asked for extra powers. No doubt this improvement will come, and the public libraries of the United Kingdom will be able to make a fresh start along lines which will lead to more substantial results than have yet been achieved.

There are many points in Library Progress which have not been touched upon in this brief sketch, but enough has been recorded to show that libraries are improving in every department, while administration more than keeps pace with other branches of the work. The indications given above point to a very extensive spread of the doctrine of the exposition of books in the near future, and it is certain that the erstwhile popular notion of the librarian as a mere custodian or collector of books must

soon undergo a radical change. Everything indicates that the time is approaching when public libraries will be regarded as something else than dumping-grounds for fiction, and the progress made during the existence of the original "Library" is enough to show that the change will neither be slow nor incomplete. It is impossible to look back on librarianship as it was understood in 1889, both in Britain and America, and not be struck by the enormous advances which have been made, in material equipment and in the very *idea* of the function of the public library. The old-time librarian expected the reader to come to him, charged with full knowledge of his subject and the authors who wrote upon it. His part was to act as *go-between* from shelf to reader, caring little for his public, and sympathizing not at all with their needs, even when he understood them. The modern librarian is developing more of the missionary spirit. He endeavours to attract readers, and to describe the books under his care. He gives students every facility for special study, and puts the humble, ordinary reader entirely at his ease by entering with sympathy into his requirements and making the path of book-selection as easy as possible. He attacks advanced systems of library management and extracts from them as much advantage to the public as study and practical application will allow, and thus constantly strives to make his library an educational centre which will attract all kinds of readers.

To sum up the results of these various influences, it is manifest that in everything relating to the organization, equipment, and management of public libraries, a great forward movement has taken place within the last ten years. Libraries are no longer regarded as stores for the preservation of books, but as centres for their distribution; while the opinion that books are sacred things, not to be contaminated by the grimy hands of the general public, has given way to a more enlightened policy of making literature a vehicle for conveying both instruction and

amusement into the very places where they are most wanted—the homes of the people. Towards this laudable end great things have yet to be accomplished, but the process of preparation has been going on for years, and before other ten years have passed, it is probable the public libraries of the country will have attained a position and influence scarcely contemplated by their founders.

JAMES DUFF BROWN.

THE DECORATIVE WORK OF GLEESON WHITE.



It is a difficult, almost an ungracious thing to write of the work of a living man with whom one is intimate; although the custom of modern journalism has made us only too familiar with such attempts. But even a little while after the work has come to an end, one may perhaps be better able to review it from a disinterested standpoint; to treat it, if the expression can be allowed, as a separate entity, drawing it into something like its proper relation to the surroundings which influenced it, or over which it had power.

This is unusually true in the case of the late Gleeson White. No worker of our generation was ever at so much pains to be thoroughly identified with each latest phase of contemporary art; and few have so often succeeded in being distinctly in advance of it. If, then, while he lived it would have been impossible to place him satisfactorily, it was only his untimely death that could withhold him from the first rank of the advance, and permit a sum to be made of the achievements of his short years of labour.

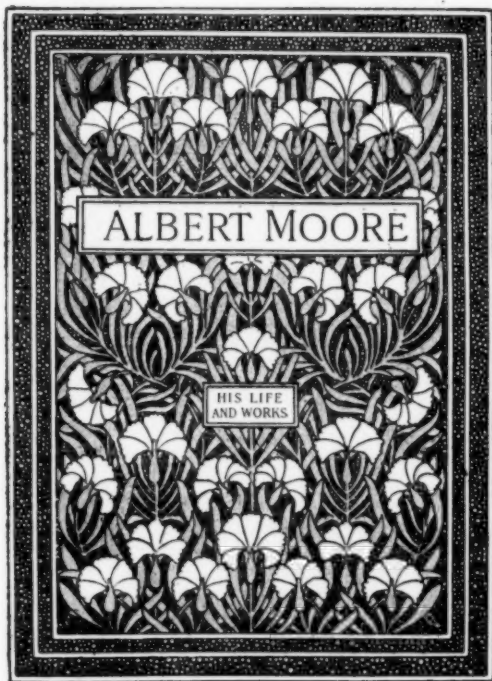
It is a curious commentary on our elaborate system of

education in design—in the results of which he always took so keen an interest—that Gleeson White himself should have been for all practical purposes a self-educated designer. With him, it was from the beginning a matter of instinct: although his exceptional faculty of criticism could hardly have failed to carry him along a course of continual improvement. He began as a boy at school. Thoroughly dissatisfied with the poorness of the fretwork patterns then available, he was not content till he had acquired the power of making them for himself: and gained such facility thereby that he soon obtained the position of a regularly paid contributor to serials publishing work of the kind. And it may be noted that he continued this humble employment until he had finally settled in London.

The interest thus early awakened in decorative art was fostered by his study of music, and by his gradual acquaintanceship with the colony of artists who have always made Christchurch a painting-ground. To them he doubtless owed many valuable hints on matters of technique, without which his natural gift would have been but weakly equipped: and so, patiently, by sheer labour and endless refinement, he gained a power of design which was not perhaps great, not without certain mannerisms to which people were in his early days less accustomed than they now are, but invariably distinguished, in good taste, and most carefully considered with reference to its ultimate purpose.

Almost without exception Gleeson White devoted his powers of drawing to such classes of work as especially appeal to the book-lover. He made a considerable number of book-plates, and was the suggestor of very many more. He also devised ornamental monograms by the score, and of no small worth. But his chief craft was the planning of ornamental book-covers: and in these, what originality and merit he may be allowed to have possessed will probably be seen at their best. His work of this kind was essentially modern. The uses to which it was to be put had nothing in common with the old traditions of fine

tooling or stamping on leather. White was frankly supplying the market with wares which could be sold at a low price; and his business was to make a design which could be easily reproduced in brass, and stamped in colours on a



cloth cover. Any attempt at imitation of the nobility of leather-work would have been inexcusable; and from beginning to end his patterns show no trace of it. What was required was simple ornament in strong line; flat, well-conventionalized details, and judicious massing or distribution: these qualities will generally be found present in

a marked degree, and entitle him to a very definite rank as a successful practitioner of applied art.

To pass to the consideration of some typical specimens of his covers, mention may be made of his (I believe) first



exhibited series at the Arts and Crafts Exhibition of 1893. There were shown covers for "Montaigne's Essays," one of several he designed for Adelaide Procter's "Legends and Lyrics," and "The Story of my House"; all executed by James Burn and Co., and published by George Bell and

Sons. These were in a case with specimens of similar work by Walter Crane, C. S. Ricketts, and Laurence Housman; who must, with Gleeson White, be accounted among the pioneers of the modern decorated book-cover in cloth. The specimens reproduced to illustrate this paper will, I



think, be found fairly representative. Perhaps the best of them is the "Albert Moore," a cunningly worked-out exercise on a conventionalized pink, in which the only weakness is the lower label. This, however, is far more successful in the cover itself than in the illustration—a point to be considered in every case. For the hardness of line shown in the black-and-white reductions, disappears entirely

with the deep impress of the block on a soft and yielding board faced with cloth. A very beautiful design is that made for Malcolm Bell's "Sir Edward Burne-Jones," in which there is more than a suggestion of an attempt at appropriate symbolism. The colour-scheme is also good, two shades of a cloudy blue with the lettering in gold. An example, which perhaps more than any other is typical of Gleeson White's patient and ultimately successful ingenuity, is the amazingly clever interlacement that he worked out for the binding of Messrs. Bell's Cathedral Series. I well remember the joy he had in its construction; and the dogged perseverance with which he slaved at the alterations necessary to get it to fit the back of the book on a smaller scale, in a different proportion, and with five convolutions instead of three.

Among other covers worth referring to, mention may be made of that for his own book, "The Illustrators of the Sixties," a beautiful diaper of square masses of flowers and foliage in gold on white buckram; "Eros and Psyche," by Robert Bridges; the clever adaptations of different themes for Messrs. Bell and Sons' "Connoisseur" Series; "Raphael's Madonnas"; "Masters of Mezzotint"—in which a graceful arrangement of curving lines is somewhat spoiled by the introduction of two ovals in silver; "The Glasgow School of Painting"—a fine treatment of the most simple elements; and "Half-Hours with an Old Golfer," wherein the implements of that weird pastime are curiously woven into an excellent pattern. There are many others; but these may suffice.

Gleeson White was a great lover of the end-paper; and it is rather extraordinary that he did so few. One of his best was made for Messrs. Bell's "Endymion" Series. The quaint treatment—and so modern withal—of the pomegranate tree, with the punning device at the end of the scroll, is a piece of artistic euphuism, quite characteristic of a certain intricacy of suggestion in which he delighted: the sentiment which led him to the production of the inter-

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lacement for the "Cathedrals," and in another direction, to his close and masterly study of the forms of artificial verse which resulted in "Ballades and Rondeaux."

A most important point in connection with Gleeson White's actual achievements in decorative art is the excellence of his lettering. The need for this was a point on which, in all his writings, his lectures, his intimate conversations with artists and students, he never failed to insist. He never counted as lost the time spent on the mere adjustment of his label even when the book-cover had no ornament; and the choice of the type, the spacing, and general setting out of it were, I know, often considered by him the first and chief matter in the whole design. Many of his covers would, for this reason alone, be worthy of the attention of the student of book-making; while a series of the title-pages that, at one time or another, he put together, might be most reasonably collected for the same purpose.

He was a keen and intelligent student of the principles of Japanese ornament. He realized, to the full, the good taste which underlies a reticence which was, by the formalists of the last generation of European ornamentists, ascribed to mere eccentricity; and many of his patterns show evidence of a direct influence of this nature. One of his best designs is another of the end-papers alluded to above—made for the privately-printed catalogue of Mr. M. Tomkinson's collection of Japanese art. In this he has candidly and quite correctly made use of Japanese emblems, but still has managed to keep that modernity of feeling which always distinguished him.

But perhaps the best of Gleeson White's decorative work was that which he performed by the hands of other people. As the organizing spirit of "The Studio," he exercised a great and valuable influence over his younger contemporaries. He was a sure and kindly critic—if anything, too kindly—for he never failed to find reasons for the encouragement of younger men. He has been blamed for giving praise too indiscriminately; but none knew

better than himself the value of a little appreciation at the critical moment of a young career: and he not unwisely left to others the easy task of condemnation. As a designer, he hardly occupies a high place; his work, as I have tried to point out, was done under severe restrictions, and during the later years of his life was overshadowed by the literary and critical sides of his duty. The special phase of art with which he was identified already seems to be losing its way somewhat, amid the crowd of amateurs and imitators who too easily copy what the earlier men with so much pains had to invent. The "artistic" poster is waning; we are weary of the modern book-plate; and "decorative" book-illustration is wellnigh done to death. But White was well at the head of these things when they were new and living forces. And the gap left by the loss of his good advice, his genial and self-sacrificing nature, and his keen instinct for new and beautiful developments of art, is one that cannot readily be filled. He was a humble and patient student, an untiring and most disinterested master.

EDWARD F. STRANGE.

THE FIRST FOUR EDITIONS OF "ENGLISH BARDS AND SCOTCH REVIEWERS."



WE read in Moore's "Life of Lord Byron," prefixed to his edition of the "Works," that the immortal "Satire" was "published about the middle of March" (1809), and that by the end of April the author was already engaged in preparing a second edition, to which he determined to prefix his name. To this second issue he made many additions, "near a hundred new lines being introduced at the very opening." In

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June, 1809, the new edition was ready to go to press; but at the beginning of July the poet left England for a tour in the East, and he did not return to this country until July, 1811, having been absent "two years to a day."

We have, therefore, a period of a little over two years, during which four editions of the poem had appeared, for Byron states in a letter written to Mr. Dallas on June 28th, 1811, while still at sea: "My 'Satire,' it seems, is in a fourth edition." Shortly after his return we find him engaged on a fifth edition, which, however, he was persuaded to destroy so entirely that we believe only one copy, in the possession of Mr. Murray, is in existence. We wish in the present remarks, therefore, to deal only with the four earliest editions, two of which, as we have seen, had the benefit of Lord Byron's revision, while two were put forth during his absence. We think on this latter point the letter to Mr. Dallas is conclusive.

Concerning these editions of the "Satire," a long and interesting series of letters and notes appeared in the pages of "The Athenæum" from May 5th, 1894, to July 7th in the same year, when the correspondence was closed by the editor. A contributor, writing under the initials J. D. C.,¹ started this subject by calling attention to the mention in a bookseller's catalogue of a copy of the third edition of the "English Bards," dated 1810, on paper, "with the watermark of the year 1818"; and J. D. C. mentions that his own copy of the same edition was on paper with the watermark of "Allnutt, 1816." From these facts he deduces the necessity for a careful bibliography of these earlier editions, and he gives some valuable particulars to aid in the inquiry.

Byron, as we have seen, resolved to withdraw the "Satire" from circulation as early as 1812, though probably at this time there was still a very large demand for the work. In a copy of the fourth edition, dated 1811, now

¹ Probably Mr. James Dykes Campbell.

in the Forster Library at the South Kensington Museum, which has on the bastard-title Byron's autograph signature with date, December 31st, 1811, many corrections have been made, and it is clear from an alteration on page 36 that certain revisions had been completed before the above date, for the footnote relating to the duel is recast and is dated November 4th, 1811.

It will be remembered that when the publication of "Childe Harold" was determined upon, Byron forsook Cawthorn and transferred his patronage to Murray. This no doubt gave offence to his former publisher, who in defiance of Byron's instructions continued to print and sell copies of the "English Bards." As J. D. C. points out, Sharon Turner, Byron's solicitor, wrote under date of May 10th, 1816, to Messrs. Arch and Co. (the book-sellers of Cornhill), giving them notice that in the case of Lord Byron *v.* Cawthorn, the Court of Chancery had on that morning "granted an Injunction to restrain the printing or publishing of Lord Byron's Poem, entitled 'English Bards and Scotch Reviewers, a Satire,' or any part thereof."

Byron was quite aware that pirated editions were in circulation, and in a letter to Murray, printed in the "Life," which is dated "Ravenna, February 16th, 1821," he writes: "In the letter to Bowles . . . after the words '*attempts had been made*' (alluding to the republication of 'English Bards') add the words '*in Ireland*,' for I believe that English pirates did not begin their attempts till after I had left England the second time" (April, 1816). It was thus considered that these spurious copies hailed from Ireland, which had a bad reputation at that period, though the above injunction against Cawthorn, obtained by Murray in Byron's absence from England, seems to point to other offenders nearer home.

Now we will treat of the four editions in due sequence. The genuine first edition is printed on very thick paper, and the watermark in all cases is, we believe, "E & P 1805,"

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though the year has in some instances been given as 1804. The poem consists of 696 lines and ends on the verso of page 54, after which, in italics, is the imprint, "*T. Collins, Printer, Harvey's Buildings, Strand.*" The same imprint occurs at the back of the title in small capitals. We believe there was another leaf at the end with Cawthorn's advertisements, but in our own copy, and in that which belonged to Mr. Forster, the last leaf has been removed.

Two spurious first editions are extant, the one on paper without watermark and the other on paper having the watermark "S & C Wise 1812." Of course, in all respects the counterfeits outwardly resemble the true *editio princeps*, and like it they bear no date; but there are many slight differences in the type. In the Wise edition the capitals "English Bards" and the Gothic capitals "Scotch Reviewers" on the title-page are both much smaller than in the genuine issue. We have not seen a copy on paper without watermark.

The second edition is printed on paper bearing the watermark "Budgen & Wilmott, 1808." The poem is extended to 1,050 lines and ends on page 82. On page 83 is a postscript, ending on the recto of page 85, at the bottom of which page is the imprint of "Deans & Co. Hart Street, Covent Garden," in small capitals. On the verso of this page in the centre is: "*In the Press, / And speedily will be published, / HENRY COUNT DE KOLINSKI, a Polish Tale.*" A notable printer's error in this issue is "Abedeen" for Aberdeen, line 1,007, page 80. No mention has been made of any spurious second edition, and copies of this edition are difficult to meet with. We need not describe this issue very completely, as it was reprinted for the third and certain of the fourth editions without alteration.

It is when we reach the third edition and its counterfeits that the troubles of the bibliographer begin. The copies of this edition are very numerous, and the difficulty seems to be to determine to which to award the priority. In his

in the Forster Library at the South Kensington Museum, which has on the bastard-title Byron's autograph signature with date, December 31st, 1811, many corrections have been made, and it is clear from an alteration on page 36 that certain revisions had been completed before the above date, for the footnote relating to the duel is recast and is dated November 4th, 1811.

It will be remembered that when the publication of "Childe Harold" was determined upon, Byron forsook Cawthorn and transferred his patronage to Murray. This no doubt gave offence to his former publisher, who in defiance of Byron's instructions continued to print and sell copies of the "English Bards." As J. D. C. points out, Sharon Turner, Byron's solicitor, wrote under date of May 10th, 1816, to Messrs. Arch and Co. (the book-sellers of Cornhill), giving them notice that in the case of Lord Byron *v.* Cawthorn, the Court of Chancery had on that morning "granted an Injunction to restrain the printing or publishing of Lord Byron's Poem, entitled 'English Bards and Scotch Reviewers, a Satire,' or any part thereof."

Byron was quite aware that pirated editions were in circulation, and in a letter to Murray, printed in the "Life," which is dated "Ravenna, February 16th, 1821," he writes: "In the letter to Bowles . . . after the words '*attempts had been made*' (alluding to the republication of 'English Bards') add the words '*in Ireland*,' for I believe that English pirates did not begin their attempts till after I had left England the second time" (April, 1816). It was thus considered that these spurious copies hailed from Ireland, which had a bad reputation at that period, though the above injunction against Cawthorn, obtained by Murray in Byron's absence from England, seems to point to other offenders nearer home.

Now we will treat of the four editions in due sequence. The genuine first edition is printed on very thick paper, and the watermark in all cases is, we believe, "E & P 1805,"

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summary of "The Athenæum" correspondence, which appeared in a letter dated May 26th, 1894 (page 710), J. D. C. inclines to the opinion that an edition of 1810 (which date they all bear on the title-page), on paper with the watermark "E & P 1804," is the genuine one; but an edition with watermark "G & R. T.," without date, has equally good claims to the honour. Among the various watermarks noted are those dated 1812, 1815, 1816, 1817, and 1818. One copy, described by Mr. Lane-Poole, has paper with three different watermarks, 1815, 1816, and 1817. We have a curious discovery to record about these copies of the third edition, namely, that there are two entirely different impressions on paper made by "Pine & Thomas 1812." One of these contains many strange typographical errors, among which we may mention "myse" for "muse," on page 1, line 4; "their" for "the," line 101; "wonders" for "wonder," line 188; "the" instead of "his," line 232; and "rove" in lieu of "rave," line 374. Among the blunders which at once distinguish the other edition of the same watermark, we may mention "Bowl'ss" for "Bowles's," footnote to page 30, and two mistakes at the end of the postscript, page 85, "we" instead of "me," and "farther" for "further." Among the watermarks noted for various impressions of the third edition are the following: "Allnutt 1816," "Smith & Allnutt 1816," "Ivy Mills 1817," and "I & R Ansell 1818." It is not possible to describe all these varieties, and even if we had them before us, it would far exceed the space at our disposal. It is sufficient to say that many of them are very carelessly and imperfectly printed, and are but poor counterfeits, at the best, of Cawthorn's work.

Let us now pass on to the fourth edition, of which there are two distinct types, namely, those which are dated 1810 and have 1,050 lines, and those of the year 1811, with 1,052 lines. Here we are confronted with a real difficulty, for there seems to be no trace of the actual facts as to the

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addition of the two lines. Byron tells us of four editions before his return home, and the unaltered edition of 1810 would alone satisfy these conditions, for it is a mere reprint of the third edition of the same year. It would, we think, be scarcely possible, however, that Byron should make the small alteration in the "Satire" *after his return*, and still call it the fourth edition; but J. D. C., on the authority of Mr. Murray, accepts the edition of 1811, on paper with watermark of "J. Whatman 1805," as the genuine one, and he treats the fourth edition of 1810 as spurious. Now comes a curious fact: there are two fourth editions of 1811, almost exactly similar, the one with the above watermark, and the other on plain paper. Both issues are in the Forster collection, and the one having the watermark is the very important copy with the autograph corrections of the author; the work claimed by Mr. Murray, in fact, as the genuine fourth edition. The other issue of the same year, though it is intended to be identical, has many trifling variations. Both works printed by Cox, Son, and Baylis differ from the 1810 fourth edition in that on the title-page Messrs. Sharpe and Hailes appear jointly with Cawthorn as the publishers. At the foot of the title-page of the watermark edition is: "London: / Printed for James Cawthorn, British Library, No. 24, / Cockspur Street; and Sharpe and Hailes, Piccadilly. / 1811 /." In the edition on unmarked paper there is a hyphen to "Cockspur-Street," and it is followed by a comma instead of a semicolon. On both title-pages in the quotation from Shakespeare the *e* is inserted for the first time; the verses are printed in much smaller type on the title-page of the watermark edition. In the copy on plain paper the name of the Hon. "George Lambe" is correctly spelt with a final "e" throughout; but we find "Lamb" in the other edition, as also in all the earlier ones. We are inclined to think that the spelling of "Lambe" is a criterion as to the real date of publication. The lines added in the fourth edition to bring up the number to 1,052 are obtained by remodelling the four-line

passage, lines 741-744, which begins, "Though Bell . . ." so as to occupy six lines in lieu of four. It is noteworthy that the old error "Postscript," page 83, is found in the edition on unwatermarked paper; the Whatman paper edition is correct.

We can only allude very briefly to the differences in the final advertisements. In the edition without watermark fol. 85*b* is blank; 86*a*, "Books published by J. Cawthorn, / The Wonders of a Week at Bath in a /"; 86*b* blank. In the watermark edition, fol. 85*b* blank; 86*a*, "Books published by / James Cawthorn, 24 Cockspur Street / London. / An Account of the EMPIRE of MOROCCO, and the /"; 86*b* ends with the usual advertisement as to "British Circulating Library."

As a type of the fourth edition of 1810, with 1,050 lines, we may describe briefly a copy before us with the watermark "G & R T," without date. This in all respects follows the third edition of the same year, and is printed by "T. Collins, No. 1, Harvey's buildings, Strand, London." We have on page 83 the error "Postscript," and the postscript ends on the recto of page 85. Fol. 85*b* reads, "Books / published / By James Cawthorn, / No. 24, / Cockspur Street, London. / Henry Count De Kolinski, / etc." The advertisements are continued on both sides of fol. 86, and are dated as in the third edition, "March 30, 1810." This edition, as is also one we have on paper with no watermark, is virtually a reprint of the third, but "Fitzgerald," line 1, has no asterisk for the footnote; the plain paper copy has the missing asterisk and "Postscript" correct. We consider one of these has very strong claims to rank as a genuine fourth edition, rather than the copies with 1,052 lines, which may have been altered by Byron and were all published in 1811. We have not seen the other spurious issues of this edition, which are clearly out of date by the watermarks. Among them mention is made of one with the watermark "J. X. 1814," and another, "W. Pickering & Co 1816."

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It will be evident from these facts that the complete bibliography of these early editions would be a work of very great difficulty and labour, and there are still some knotty points to be solved. We have endeavoured to consult as many as possible of the issues to which we have referred, but in not a few cases we have failed to trace a copy.

GILBERT R. REDGRAVE.

THE LONDON GOVERNMENT ACT, 1899, AS IT AFFECTS THE LONDON LIBRARIES AND LIBRARIANS.



HIS important measure, which is described as "An Act to make better provision for Local Government in London," has been long expected, and now that it has come we must accept it as the form in which the government of London is to be administered for many a year to come, for no Liberal Government is likely to alter, for alteration's sake, and there is no doubt the new order of things will be given a fair and a long trial. The creation of municipalities by the score is not a proceeding to be lightly or often entered upon.

The new era in the administration of the public libraries of London, which begins in November, 1900, will therefore last the lifetime of most of the present custodians, and the consideration of how far the new Act will affect the position of London librarians and the progress of the Public Library Movement in London is of the very highest interest, not only to the officers who at present administer the libraries, but to everyone in-

26 LONDON GOVERNMENT ACT, 1899,

terested in the educational improvement of the population of London.

The metropolis is to be divided into twenty-eight boroughs.

NEW LONDON BOROUGHs.

Battersea,
Camberwell,
Chelsea,
Fulham,
Hammersmith,
Hampstead,
Kensington,
Lambeth,
Shoreditch.

PARISHES which are to be made boroughs and in which the Libraries Acts are in operation.

Holborn—
Holborn,
St. Giles.
Poplar—
Bromley,
Bow,
Poplar.

Southwark (?)—
St. George-the-Martyr,
Christchurch,
St. Saviour,
Newington.

Stoke Newington—
South Hornsey,
Stoke Newington.

Whitechapel (?)—
Mile End,
St. George-in-the-East,
Limehouse,
Whitechapel.

GROUPS OF PARISHES which are to be made boroughs, and in which the Libraries Acts are in operation.

Bermor
Roth
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St. C
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Clerk
Glass
St. L
St. S
Lewish
Lee,
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St. J
St. M
Stran
Bethnal
Hackn
Islingto
Padding
St. Mar
St. Pan
Deptfo
Greenw

Bermondsey—
 Rotherhithe,
 Horselydown,
 Bermondsey,
 St. Olave.

Finsbury—
 Charterhouse,
 Clerkenwell,
 Glasshouse Yard,
 St. Luke,
 St. Sepulchre.

Lewisham—
 Lee,
 Lewisham.

Wandsworth—
 Clapham,
 Putney,
 Streatham,
 Tooting,
 Wandsworth.

Westminster—
 St. Margaret and St. John,
 Westminster,
 St. George, Hanover Sq.
 St. James, Westminster,
 St. Martin-in-the-Fields,
 Strand District.

Groups of parishes which
 are to be made boroughs,
 but in which the Libraries
 Acts are only PARTIALLY
 in operation.

Bethnal Green,
 Hackney,
 Islington,
 Paddington,
 St. Marylebone,
 St. Pancras,
 Deptford,
 Greenwich.

New boroughs in which the Libraries
 Acts have NOT BEEN ADOPTED.

In nine of the twenty-eight, namely, Battersea, Camberwell, Chelsea, Fulham, Hammersmith, Hampstead, Kensington, Lambeth, and Shoreditch, the new Act will make no difference to the libraries or the librarians, as in each case the Libraries Acts are in force over the whole area, and there is but one library authority. Instead of being governed by library commissioners, or a committee of the vestry, the libraries will be administered by a committee of the borough council.

A prominent feature of the Act is the grouping of parishes too small to be erected into separate municipalities. In five of these groups the whole of the parishes comprised have adopted the Acts. The districts are Holborn, Southwark (?), Poplar, Whitechapel (?), and Stoke Newington. Holborn and Stoke Newington will possess two libraries and two librarians each, and Southwark (?) will have four. There seems little doubt that some method of consolidation will be adopted in each of these cases, and while it can hardly fail to be an advantage in the long run, when the parishes have settled down in their enforced companionship, to have centralized administration, some of the librarians concerned cannot welcome the new order of things. It will probably be left to the new councils to appoint their own officers; but the number of the officers may be determined by the commissioners appointed to prepare such orders and schemes as are necessary to carry the Act into effect. Should the commissioners consider this a part of their duty and discharge it, there would doubtless be uniformity in the treatment accorded to officers; but many of the officials would hope to get better terms from a council composed of men drawn from their own district, and would prefer that the commissioners should let the matter alone.

In Poplar one of the parishes (Bow) has not put the Acts into operation, so that the district contains at present but two libraries and two librarians.

Whitechapel (?) is in a similar position, only two of the

four public librarians providing districts

In six Lewisham there are

Westminster creation of the (Hanover) have a Libraries tin-in-the (Hanover) Westminster the Streets the Acts the Lib would at of the c the remain present of the A hitherto of one not granted long, and will be movement

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four parishes having established libraries and appointed librarians. Very little more is likely to be done towards providing libraries or appointing officials in either of these districts until the new Act comes into force.

In six of the new districts, viz., Bermondsey, Finsbury, Lewisham, Wandsworth, Westminster, and Woolwich, there are parishes which have not adopted the Acts.

Westminster, the largest of these, and the greatest creation of the Government in the new Act, will consist of the present parliamentary boroughs of St. George (Hanover Square), Strand, and Westminster, and will have a ratable value of nearly five millions sterling. Libraries are already maintained in Westminster, St. Martin-in-the-Fields, St. Paul (Covent Garden), and St. George (Hanover Square), but the rich parish of St. James's, Westminster, and all but one of the parishes comprising the Strand District Board of Works, have not adopted the Acts. The new councils will have the power to adopt the Libraries Acts without polling the ratepayers, as would at present be necessary, and undoubtedly one effect of the change will be the speedy adoption of the Acts for the remaining portions of those areas in which they are at present in force only in part, and gradually the adoption of the Acts by the parishes—great ones too—which have hitherto refused to establish public libraries. The anomaly of one portion of a city or borough possessing privileges not granted to another portion can hardly survive very long, and in this direction the London Government Act will be a great aid in the advancement of the library movement.

In Bermondsey the parishes of Bermondsey and Rotherhithe possess rate-established libraries, but St. Olave's does not.

The Clerkenwell Library is the only one in Finsbury at present, although the Acts are in force in three other portions of the new borough. There need surely be no difficulty as to the librarianship in this case.

Wandsworth is in a different position, with four librarians and as many systems of libraries.

Lewisham will consist of Lewisham and Lee, in the first of which libraries are already established; and in Woolwich, although three of its parishes have adopted the Acts, the authorities have not got so far as to appoint librarians.

Eight of the new boroughs still remain, and they are the London parishes in which the public library movement has been defeated over and over again. They are the populous and rich parishes of Islington, St. Pancras, Paddington, St. Marylebone, and the poorer districts of Hackney, Bethnal Green, Deptford, and Greenwich. In their cases the advocates of public libraries will have reason to pluck up courage and devote themselves to the conversion of their councils to the gospel of free literature. It will be much easier to deal with a council of seventy-two, who must express an opinion on the subject, than with thousands of voters, many of them indifferent.

In some of the new boroughs there will be some adjusting of rating, as, for instance, in Westminster, where in St. Martin's the rate is a penny in the pound, while it is only a halfpenny in the other two parishes.

The power of electing persons not members of the council is retained, although it has been very seldom used in London. In those cases where the library committee or commissioners is not responsible to a higher authority for the details of management, there is much advantage in obtaining the services of outsiders on the library committee; but in cases where the acts of a committee are subject to the revision of a superior council, it is a distinct disadvantage to be without the support of part of your committee when library business is discussed in the council.

Taking it altogether the London Government Act is bound to speed the day when London will be fully equipped with district libraries, and in that respect at least it is something to be thankful for. The increase of libraries

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THOMAS MASON.

THE PAPER DUTIES OF 1696-1713; THEIR EFFECT ON THE PRINTING AND ALLIED TRADES.

HE industry of paper-making is one of many in this country that owe their origin to the Revocation of the Edict of Nantes in 1685. Before this date a small quantity of coarse brown paper was all that England produced, the necessary imports coming chiefly from Holland and France, and in a less degree from Germany and Genoa. The new trade founded by the refugee workmen received a fortunate impulse from the French wars of 1689-97 and 1701-13, when only the competition of Holland had to be met, French products being of course excluded. The measure of this improvement may be judged by a comparison of the figures which are furnished by Dr. Davenant.¹ During the financial year 1662-3 paper was imported from France to the value of over £38,000, whereas in the peaceful period from 1697 to 1701, when French importations recommenced, the total for the four years fell short of £7,600. These figures apply to the ordinary sorts of paper only, for the industry did not become sufficiently advanced

¹ "An Account of the Trade between Great Britain, France, etc." London, 1715. 8vo.

30 LONDON GOVERNMENT ACT, 1899,

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in this country, during the period we are dealing with, to allow of competition with imports of the finer kinds. This reduction in the French supply of course brought in larger quantities from Holland, but nevertheless the native manufacturers held their own. Their success, however, soon marked them out as prey to the fiscal authorities, and towards the end of the first French war an Act was passed to take toll of their industry,¹ entitled "An Act for granting to his Majesty several duties upon paper, vellum, and parchment, to encourage the bringing of plate and hammered money into the Mints to be coined" (8-9 William III., c. 7). Hereby was imposed on all paper, parchment, and books *imported* an *ad valorem* duty of 25 per cent., on paper or parchment *made*, a similar duty of 20 per cent. All stock-in-trade was to pay at the rate of 17½ per cent. *ad valorem*. To watch the home manufacturers, commissioners were appointed with plenary rights of search. All prompt cash payments to the Treasury were rewarded with a discount of 10 per cent. These imposts were fixed for two years from March 1st, 1696. In 1698, on the expiry of this Act, the Commons passed a Bill imposing 30 per cent. import duty on paper, but it was thrown out by the Lords on account of a clause relating to Ireland.

In 1711, towards the end of the next long French war, another Act was passed (10 Anne, c. 18), combining duties on paper with a stamp-duty on pamphlets and newspapers. This addition, however, does not here concern us. This substituted for *ad valorem* duties on paper a tax per ream, which varied with the quality of the paper, *e.g.*, on "Atlas fine," *imported*, 16s. per ream; fine foolscap, *imported*, 2s. 6d. per ream; German foolscap, *imported*, 1s. per ream. Books, prints, and maps imported to pay 30 per cent. *ad valorem*, the importer being obliged (unless he were a Quaker) to declare on oath the just value of his goods.

¹ Paper had been already subjected to a small impost, that of "tonnage and poundage."

The duties on paper *made* in the United Kingdom varied from 4*d.* to 1*s.* 6*d.* per ream. As in the earlier Act, stock in hand was declared liable to duty, and commissioners were appointed, with rights of search, to see that manufacturers did not smuggle paper out of the mills before duty had been paid on it. One concession there was, that paper imported or made for printing books in Latin, Greek, Oriental, or Northern languages at Oxford or Cambridge or one of the Scotch universities, was to have a complete drawback of the duty. All these arrangements were fixed for a term of thirty-two years from June 24th, 1712. A further burden was laid on the trades concerned in book-production by the Act of 1713 (13 Anne, c. 18), "for laying additional duties on Sope and Paper," etc., which fixed, for thirty-two years from August 2nd, 1714, additional duties on paper, made or imported, amounting to 50 per cent. of those imposed in 1711.

To trace the effect of these enactments on the trades concerned in the production of books is no easy one. The records of the Customs of that period are no longer in existence, those of Stationers' Hall are not accessible, and the subject failed to inspire a contemporary philosopher. There is, however, a quantity of material preserved in the British Museum, consisting of broadsides, and especially of the particular kind printed for gratuitous distribution among members of Parliament and others, and setting forth the "Case" for various threatened interests. This testimony, of course, is none of the calmest or most judicial, but incidentally it throws much curious light on the book trade. (A list of these broadsides is appended to the present article, numbered for reference.)

There raged a pretty quarrel, it was evident, around the taxation of "mill-boards" and "paste-boards," paper-makers and binders forming the hostile camps. "The Case of the Paper-Makers" (No. 13) remarks on the unfair consideration shown to mill-boards (which for some years past had been made from old ropes and similar

waste) in that they paid no duty, while paste-boards were made from paper heavily taxed. It is pointed out that in this way the Treasury lost the duty on 60,000 or 70,000 reams of paper yearly. "The Case of the Book-binders of Great Britain" alludes to this presentment of the case as "utterly false," and "craves leave to represent the case truly." "We humbly desire," it says, "to inform this Honourable House, that there are several hundred Families in this City, and many more in the several Counties of this Kingdom, who get a Livelyhood by binding Books. . . . That for above one hundred Years past, Books have been bound in Mill-boards; and that before the making of Mill-boards was discovered, small Books were generally Covered only in Vellum, without Boards, and large Books Bound with Wainscot-Boards.

"That within twenty Years past, very great Improvements have been made in the making Mill-boards.

"That the late Improvements in making Mill-boards hath been very much to the Advantage of the Paper-Makers; for, whereas formerly Mill-boards were made of the Shavings of Paper, which is Cut off the Edges of Books in their Binding, and which generally is about a Six Part of the whole Quantity of Paper in every Book: a Way hath been found out of late to make Mill-boards of old Cables, and other Ropes, belonging to Shipping, and the Shavings of Books hath been wholly imployed in making White Paper, which hath very much increased the Materials for making Paper in England, and been a very great Advantage to the English Manufactory of Paper.

"That the Complaint of the Paper-Makers does not really arise from any Damage the making Mill-boards does to their Business; but, because formerly some few Paper-Makers using to make Mill-boards, and in order to raise an extravagant Profit to themselves, keeping them up at an extravagant Price, and making a less Quantity than they knew the Book-binders required; whereby several Families were reduced to great Poverty, for want

of Boards to go on with their work: in Order to prevent which abuse some Persons of Substance, without any other visible View, than to deliver their Brethren Book-binders from such Miserable Oppression, took a Mill, and employed several Persons to make Mill-boards on their own Account, whereby they have reduced them to a very moderate price, and fully supplied the Trade to the great Benefit of all Book-binders; and which is the true Cause of the Paper-Makers Complaint."

Another "Case of the Bookbinders" (No. 19) adds to the above that this mill was the only one of its kind in the kingdom, and that the two bookbinders who started it were ready to prove that they "never did return above Six hundred Pound per Annum in that Commodity," and remarks how little the Crown would gain even by a heavy tax on so small a quantity. We learn, too, that it was "impossible to Bind Books so Neat and Serviceable, as in the present Sort of Mill-boards; Printed Books having never been bound in any other: Paste-boards being utterly Unfit, and never having been made Use of, for that Purpose." The further warning is given that the proposed duty will "prevent the Neat and Serviceable Binding of Books in this Kingdom, who [*sic*] are not at present Equalled by any other Nation."

Some items of information may be gleaned from the "Proposals" of R. Parker and Partner (No. 12). For instance, it appears that the annual imports of paper into Great Britain amounted (in 1711) to 120,000 reams, while there were commonly believed to be 200 paper-mills in Great Britain. According to Messrs. Parker, the duties imposed in 1696 had brought in far less than was expected, which defect was "occasion'd by Employing Persons both in Assessing and Collecting the said Duties, who were very Unskilful in that Manufacture." Here, unfortunately, the cloven hoof reveals itself. Messrs. Parker propose a new and elaborate scheme of duties and collection of the same, "humbly requesting that such Post in

the Management of the said Duty, as they may be qualify'd to Perform, may be conferr'd upon them."

A very sore point with manufacturers and dealers was the taxation of stock in hand. A broadside published in 1713 (No. 9) says "The High Duty Impos'd Two Years since upon Stock in Hand bore very hard upon Stationers, and other Dealers in Paper, the Prices not advancing answerably to what was paid; And there are still remaining in their Shops and Warehouses some Quantities of Paper, that are for the most Part Unsaleable without very great Loss." At the time this was written their dread was greater than usual, and better founded, since it was certain that the duties on pamphlets which were proposed at the same time would enormously check the printing trade, and so make paper "unvendible."

The paper-makers had numerous excellent reasons, of course, for opposing any home duty whatever, though they did not fail to approve of import duties. "The Making of Paper, in that part of Great Britain called England"—this looks like pride aping humility after the union of England and Scotland in 1707—"is of late years come to great Perfection, and daily Improving, and now employs several Thousands of Poor Families; but by the many and great Hardships that at present the Makers lie under, and the Apprehensions of greater, . . . gives them just Grounds to fear that they shall be obliged to lay down so useful a Manufactory, to the Total Ruine of some Thousands of Families employed therein" (see No. 13). The same document, which cannot be accused of understating the grievances of the trade, declares that it has been found "by sad Experience when a Duty was before laid on Paper, about 14 years ago, that we were not able to get one peny advance upon our Goods. . . ."

The special privilege accorded by the Act of 1711 to the universities does not seem to have been viewed with favour. The paper-makers and the printers here had a common grievance (No. 14): "The Clause for a Draw-back of the

Duty on Paper, used in printing books at the two Universities, in the Latin, Greek, Oriental, or Northern Languages, though it seems a Favour to the said Universities, they humbly represent, appears only gratifying and encouraging one particular Man, who having the Press at Oxford in his Hands, the Queen's Printing-House at London, the Patten for printing Bibles, &c., in England, and being now by a new Grant made Her Majesty's Printer in Scotland, is making a Monopoly of the greatest and best Part of the Printing Trade in Britain, and by which He will soon be able, not only to ruin the rest of the Printers, but to impose upon the poor People what Rates he pleases, for Bibles, Common-Prayers, and School-Books, &c., over the whole Nation" (No. 15).

A curious point seems to have been raised by the Custom House officers, and to have been decided against the importers. Writing paper was made up with twenty-four, and printing paper with twenty-five sheets to the quire. The ingenious officials proceeded to calculate duty on the twenty-fifth sheet of the latter as being part of another quire (No. 9).

The duties imposed on foreign books were merely intended to prevent publishers escaping the duties by getting their printing done abroad; but it was fixed much higher than necessary for that purpose, and in the first half-year the import of foreign books decreased by over 75 per cent. A memorial (No. 1) "to the Honourable House of Commons" draws attention to this, and suggests, instead of an *ad valorem* duty of 30 per cent., a duty of 12*s.* per hundredweight. This memorial further points out "that as this severe Duty hinders us bringing over Books from Foreign Parts, it also hinders the Vent of Books in the Learned Languages Printed here in all Foreign Markets, for if we cannot Buy theirs, they will not Buy ours." The law required (25 Hen. VIII., c. 15) that books should be imported in sheets, but exceptions appear to have been allowed, for this same memorial proceeds: "The Bound

Books imported in the same Interval [*i.e.*, six months] yielded, 'tis true, £39 15s. 6d. to the New Duty, but that was chiefly paid by Gentlemen who brought them over out of Curiosity; not by Venders, who by so extream high Duty are incapacitated from bringing Old Scarce Books of Valuable Editions of Foreign Countries, any more into Britain: Except such Vender could give his Conscience such a loose as to Swear the Value Imaginary only."

Further objections to the high import duty on books is furnished in "The Case of the Booksellers trading beyond Sea" (No. 2): "The Major part of them is imported by French Protestant Refugees for their poor Livelihood, who by this Imposition will be made utterly incapable of doing anything, and consequently much lessen the Revenue to the King.

"Such Importation of Foreign Books can be no ways prejudicial to the Printers and Stationers of England, the Books Imported being the Works of Foreign Authors (and not of our own Country-men) or such antient Books in Greek and Latin, &c., of curious Editions, which are not to be found in England, tho' much desired by our Nobility, Gentry and Clergy, and of great Use to both Universities, and for the Advancement of Learning in General.

"There might likewise be offer'd the great Uncertainty there is in disposing and vending new Foreign Books, which before they are well known, are imported at great hazard by the Booksellers, who generally have more than half the Books they import lie upon their Hands for seven Years, and at last become Waste-Paper."

The dreaded competitor, whose importation of reprints was expected, was of course Holland, which country was at that time distinguished, as it is to-day, for cheap and excellent printing.

"By a modest Computation," says a memorialist (No. 7), "the Hollanders have within Ten Years increased the Riches of their Republick to the Value of Two Hundred Thousand Pounds by the Manufacture of Print-

THE PAPER DUTIES OF 1696-1713. 39

ing alone, the Expences thereof being not above One Third Part, the rest the Produce of Labour and Industry. For this they are in a great measure obliged to the Scarcity and Dearthness of Paper, proper for printing, in England." The wily Dutch, moreover, used to take advantage of our embroilment with the French to inflate the price of paper; so it would appear from certain "Reasons humbly offer'd to the Honourable House of Commons against laying a farther Duty upon Paper" (No. 6). "There being now a Duty of £60 per cent. upon French Paper, and the Dutch using that Paper themselves, which they buy at a Low Rate, do sell us their own at a very great Price; well knowing, that we cannot Import French Paper, without paying a Duty of £45 per cent. more than we do for theirs." This memorial evidently proceeds from the printers, for it goes on: "The Dearthness of Paper is the only occasion that a great Number of Voluminous and Useful Books, in many Sciences, now ready for the Press, cannot be Printed; to the great Discouragement of Trade, as well as of Industry and Learning, very many of the Profession [*sic*] being forc'd to employ themselves on trivial Pamphlets."

The endeavours of the Government to raise a revenue from these same trivialities will, it is hoped, form the subject of a future paper.

LIST OF BROADSIDES RELATING TO THE PAPER DUTIES OF 1696-1713.

(1) REASONS for altering the New Duty of Thirty per Cent. *ad Valorem* upon Books Imported to a Duty of Twelve Shillings per Hundred Weight, Humbly offer'd to the Honourable House of Commons. [1711.]

(2) The Case of the Booksellers Trading beyond Sea, Humbly offer'd to the Honourable House of Commons. [1713?]

(3) Reasons for further Additional Duties upon Paper; shewing that such a Tax will raise the Publick Revenue . . . Humbly offered to the Consideration of the Honourable House of Commons. [1711.]

(4) An Abstract, or Short Account of the Duty laid upon Paper imported, before the Late War with France. Likewise, what Duties are now Paid, etc. [1698?]

(5) Reasons, Humbly Offered to the Honourable the House of Commons, for laying a further Duty on all Forreign Paper, by which means the making of Writing and Printing Papers in England will be preserved and Encouraged. [1698?]

(6) Reasons Humbly offer'd to the Honourable House of Commons, against laying a farther Duty upon Paper. [1698?]

(7) Reasons against further Additional Duties upon Paper . . . Humbly offered to the Consideration of the Honourable House of Commons. [1698?]

(8) The Case of the Paper-Traders, Humbly offer'd to the Honourable House of Commons. [1696.]

(9) Considerations relating to the Intended Duties on Paper, humbly Submitted to the Honourable House of Commons. [1698?]

(10) Observations on the intended Duties on Paper. [1713.]

(11) Reasons humbly offered, against laying a further Duty upon Stock in Hand of Paper. [1698?]

(12) Proposals humbly offer'd to the Consideration of the Honourable House of Commons, for raising Forty Thousand Pounds, or upwards, per Annum, etc. [Subscribed: R. Parker and Partner.] [1698?]

(13) The Case of the Paper-Makers of Great Britain. [1711?]

(14) The Case of the poor Paper-Makers and Printers, farther stated. [1711.]

(15) The Case of the Manufacturers of Paper, the Stationers, Printers, etc. . . . relating to several Duties

THE PAPER DUTIES OF 1696-1713. 41

on Paper and Printing, now Voted in the House. Humbly represented to the Honourable House of Commons. [1711.]

(16) Considerations relating to the intended Duties on Paper, humbly Submitted to the Honourable House of Commons. [1711.]

(17) The Case of the Past-Board-Makers, of the City of London. Humbly Submitted, etc. [1711.]

(18) The Case of the Book-binders of Great Britain. [1711.]

(19) The Case of the Book-Binders of Great Britain, humbly offered to the Consideration of the Honourable House of Commons, relating to the excessive Duty resolved to be laid on Mill-boards. [1711.]

(20) Considerations relating to the Duties on Paper, intended upon Stock in Hand, humbly submitted to the Honourable House of Commons. [1711.]

Of these broadsides, Nos. 1-8 are comprised in Nos. 31-45 of the collection in the British Museum press-marked 816. m. 12; Nos. 9-11 are Nos. 24, 28, 79 of the collection 516. m. 18; Nos. 12-20 are comprised in Nos. 83-92 of 8223. e. 9.

The following broadside, 816. m. 12 (32), has been printed here in its entirety on account of the interest of its subject. It attaches itself to the present subject because the "Royal Library" was to be supported by duties on paper, not home-made, be it observed.

A PROPOSAL FOR BUILDING A ROYAL LIBRARY, AND
ESTABLISHING IT BY ACT OF PARLIAMENT.

THE Royal Library now at St. James's, designed and founded for publick use, was in the time of King James I. in a flourishing condition, well stored with all sorts of good books of that and the preceding Age, from the beginning of Printing.

But in the succeeding Reigns it has gradually gone to Decay, to the great dishonour of the Crown and the whole Nation. The Room is miserably out of Repair; and so little, that it will not contain the Books that belong to it. A Collection of ancient Medals, once the best in Europe, is embezzled and quite lost. There has been no supply of books from abroad for the space of Sixty years last: nor any allowance for Binding; so that many valuable Manuscripts are spoil'd for want of covers: and above a Thousand Books printed in England, and brought in Quires to the Library, as due by the Act for Printing, are all unbound and useless.

It is therefore humbly proposed, as a thing that will highly conduce to the Publick Good, the Glory of His Majesty's Reign, and the Honour of the Parliament;

I. That His Majesty be graciously pleased to assign a Corner of St. James's Park, on the South side, near the Garden of the late Sir John Cutler, for the building of a new Library, and in the Neighbourhood of it a competent Dwelling for the Library-keeper.

II. This Situation will have all the advantages that can be wished. 'Tis an elevated Soil, and a dry sandy Ground; the Air clear, and the Light free; the building, not contiguous to any Houses, will be safer from Fire; a Coach-way will be made to it out of Tuttle-street, Westminster; the Front of it will be parallel to the Park-Walk; and the Park will receive no injury, but a great Ornament by it.

III. That the said Library be built, and a perpetual yearly Revenue for the Purchase of Books settled on it by Act of Parliament: which Revenue may be under the Direction and Disposal of Curators, who are from time to time to make report to His Majesty of the State and Condition of the Library. The Curators to be

IV. The choice of a proper Fund, whence the said Revenue may be raised, is left to the Wisdom of the

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Parliament. In the mean time, This following is humbly offer'd to Consideration.

V. That, as soon as the present Tax of 40 per cent. upon Foreign Paper, and 20 per cent. upon English, shall either expire or be taken off; there be laid a very small Tax of . . . per cent. (as it shall be judged sufficient for the uses of such a Library) upon Imported Paper only, leaving our own Manufacture free. Which Tax may be collected by His Majesty's Officers of the Customs, and paid to such Person or Persons, as shall be appointed by the Curators.

VI. This being so easie a Tax, and a Burthen scarce to be felt, can create no Damp upon the Stationer's Trade. And whatsoever shall be paid by them upon this foot, being to be laid out in the purchase of books, will return among them again. So that 'tis but giving with one hand, what they will receive with the other.

VII. And whereas our Own White-Paper Manufacture, that was growing up so hopefully, and deserves the greatest Encouragement, being all clear gains to the Kingdom, is now almost quite sunk under the weight of the present Tax; this new one upon Imported Paper, with an Exemption of our Own, will set ours upon the higher Ground, and give it a new Life. For whatsoever is taken from the one, is as good as given to the other. So that even without regard to this design of a Library, the Tax will be a Publick Benefit.

VIII. A Library erected upon this certain and perpetual Fund, may be so contriv'd for Capaciousness and Convenience, that every one that comes there, may have 200,000 volumes, ready for his use and service. And Societies may be formed, that shall meet, and have Conferences there about matters of Learning. The Royal Society is a noble Instance in one Branch of Knowledge; what Advantage and Glory may accrue to the Nation, by such Assemblies not confined to one Subject, but free to all parts of good Learning.

IX. The Wall that shall encompass the Library, may be cased on the inside with Marbles of ancient Inscriptions, Basso Relievo's, &c., either found in our own Kingdom, or easily and cheaply to be had from the African Coast, and Greece, and Asia the Less. Those few Antiquities procured from the Greek Islands by the Lord Arundel, and since published both at home and abroad, are an evidence what great advancement of Learning, and honour to the Nation may be acquired by this means.

X. Upon this Parliamentary Fund, the Curators, if occasion be, may take up Money at Interest, so as to lay out two or three years Revenues to buy whole Libraries at once; As at this very time, the incomparable Collections of Thuanus in France, and Marquardus Gardius in Germany, might be purchas'd at a very low value.

XI. And since the Writings of the English Nation have at present that great Reputation abroad that many Persons of all Countries learn our Language, and several travel hither for the advantage of Conversation: 'Tis easie to foresee, how much this Glory will be advanced, by erecting a free Library of all sorts of Books, where every Foreigner will have such convenience of studying.

XII. 'Tis our Publick Interest and Profit, to have the Gentry of Foreign Nations acquainted with England, and have part of their Education here. And more Money will be annually imported and spent here by such Students from abroad, than the whole Charge and Revenue of this Library will amount to.

JOHN MACFARLANE.

DISCOVERY OF THE LONG-MISSING PICTURES STOLEN FROM AN ILLUMINATED MANUSCRIPT IN THE LIBRARY OF MÂCON.



LAST year M. Louis Thuasne called the attention of the readers of the "Revue des Bibliothèques" to a letter of Robert Gaguin, in which that humanist gives an account of the completion of a copy of the "Cité de Dieu" of St. Augustine, translated into French by Raoul de Prêles, a task which had been intrusted to him by Charles de Gaucourt, a wealthy book-lover. It appears from this letter that the subjects of the illuminations had been arranged by Robert Gaguin, and that the artist to whom the work was intrusted was named François: he was, as Gaguin said, a painter of great genius, who would bear comparison with Apelles. The actual words of the letter deserve to be quoted here: "Linamenta picturarum et imaginum rationes quas libris de Civitate Dei prepingendas jussisti, a nobis accepit egregius pictor Franciscus, easque, ut ceperat, perpolitissime absolvit. Is enim est pingendi tam consumatus artifex ut illi jure cesserit Apelles."

M. Thuasne has demonstrated with great ingenuity that the "Cité de Dieu" of which Robert Gaguin speaks is an enormous and magnificent copy of this work, divided into two volumes, which are preserved at the Bibliothèque Nationale. The arms of Gaucourt can still be distinguished on many of the leaves, in spite of the trouble which was taken at the end of the fifteenth century to cover them with the arms of Admiral Malet de Graville, a book-lover who is better known than Charles de Gaucourt.

In addition, M. Thuasne has put forth a conjecture which

46 DISCOVERY OF PICTURES STOLEN

is not lacking in probability. He asked himself whether this great painter, François by name, might not have been François Foucquet, who is mentioned by a jurisconsult of the sixteenth century, Jean Bresche, as an excellent painter, the son of Jean Foucquet, who was immortalized by the miniatures of Josephus of the Bibliothèque Nationale, and by those of Étienne Chevalier of the Condé Museum at Chantilly: "Inter pictores Joannes Foucquettus, atque ejusdem filii Ludovicus et Franciscus."

M. Thuasne did not confine himself to the copy of the "Cité de Dieu" in the Bibliothèque Nationale. He discovered that the Bibliothèque Sainte-Geneviève possessed another copy of the same work, less gorgeously ornamented, but nevertheless very remarkable, the illuminations in which are copies of those executed for Charles de Gaucourt.

As for myself, I demonstrated, in the "Journal des Savants" (1898) that a third copy of the "Cité de Dieu," which belonged to the historian Philippe de Comines, had undoubtedly issued from the same studio as the copies in the Bibliothèque Nationale and the Bibliothèque Sainte-Geneviève. Of the two volumes of which it is composed, and which have long been separated, the first is in the Museum Meermanno-Westreenianum of the Hague, the second in the municipal library of Nantes. To these three splendid copies of the "Cité de Dieu" we must to-day add a fourth, the history of which is strange enough to be worth relating.

In 1835 the town of Mâcon acquired for its library a sumptuous copy of the "Cité de Dieu," in French, dating from the second half of the fifteenth century. It is composed of two large volumes, in which each of the books of the work is preceded by a large and beautiful illumination. From the shortest comparison of these illuminations and those of the manuscripts in the Bibliothèque Nationale, the Bibliothèque Sainte-Geneviève, and the one divided between the Meermanno-Westreenianum Museum and the town of Nantes, it is impossible not to recognize that the illumina-

tions in the four manuscripts were executed in the same studio and by the same artists, that is, by François (Foucquet?) and by his pupils. Unfortunately nine of the pictures in the Mâcon manuscript have been removed, under circumstances which have not yet been certainly determined, but the majority of the leaves cut out have been recovered. Three of these illuminations had been acquired by the Museum of Lyon; they were restored to the town of Mâcon in virtue of a decree of the Court of Lyon, which decided that leaves cut out of a manuscript belonging to a public library could not have been legally bought and sold.

Two more of these pictures were in the cabinet of an amateur, M. de Quirielle, who hastened to restore them to the town of Mâcon as soon as he learned their origin: he did not consider it honest to keep leaves fraudulently extracted from a manuscript in a public library. After this double restitution there remained to be discovered four leaves of this fine manuscript of the "Cité de Dieu." I recognized three of them while reading the following passage in a catalogue of books sold in London, from the 3rd to the 8th of July last, by Messrs. Sotheby, Wilkinson and Hodge.

"1219. De civitate Dei of St. Augustine, translated into French by Raoul de Presles, three pages on vellum from the above, with illuminations by an artist of the school of François Foucquet, French XVth century; size of each page, $17\frac{5}{8}$ in. by $12\frac{1}{2}$ in. Page A is divided into three compartments: the upper section represents Alexander on horseback, and before him the semi-nude figures of the Genosophyxes, below Alexander on horseback, and in front of him, Didymus of Alexandria, accompanied by the Brahmanes, wearing costumes of sheepskin; the second compartment represents a feast of the Rechabites; below this, figures of Judith, Romulus,¹ etc.—B. In the upper

¹ In place of Judith and of Romulus it should read "Justice" and "Cyrus."

compartment, figure of God the Father in the centre of the Holy Choir, painted in red, and surrounded by a nimbus of blue with golden rays, below figures of the Saviour, angels and demons; in the centre compartment, to left, figure of Plôtin seated upon a chair with canopy, expounding to four male figures; to left, St. Augustine addressing a group of male and female figures; below, figure of Christ and demon, etc.—C. At top of page, to right, a group of the Heathen divinities with their names; below, the destruction of Carthage; in the centre, three semi-nude youths flagellating each other with birches, and in the background, male and female figures dancing; below these two compartments, to the right, figure ploughing before the tomb of Numa Pompilius, and to the left, St. Augustine standing between seated figures of Jupiter, Ruminus, and Juno, each of whom are suckling a goat and a pig.

“These three remarkable pages are in the finest condition, the colouring being most brilliant. A complete copy of the work is preserved in the Bibliothèque Nationale at Paris, with the miniatures by François Foucquet, and is in two volumes; the present pages are particularly interesting as not being in an actual sense a copy of the paintings by Foucquet, although here and there the subjects are the same. For a full account of this Paris MS. see ‘François Foucquet et les miniatures de la Cité de Dieu de St. Augustin, par Louis Thuasne,’ Paris, 1898.”

I convinced myself that the three leaves described in this notice are the leaves from Volume I. of the Mâcon manuscript, Nos. 73, 231, and 289. They are the frontispieces of Books III., VII., and IX.

The subjects represented in these frontispieces are, with some variations, identical with those of the corresponding pictures in the manuscripts of the Bibliothèque Nationale, the Bibliothèque de Sainte-Geneviève, and the Museum Meermanno-Westreenianum. On this subject reference may be made to the observations which I put forth in the



Cahier of the "Journal des Savants" of the month of July last.

The town of Mâcon vainly endeavoured, at the sale in London, to have knocked down to it the leaves which a guilty hand abstracted from the most precious of its manuscripts. They are to-day the property of Mr. Quaritch. But we hope that sooner or later they will get into the hands of a conscientious amateur who will secure for himself great honour by sending back to the town of Mâcon the three leaves cut out of the manuscript of the "Cit  de Dieu." Let us hope also that the ninth stolen leaf will not be long in being found and restored to its place in the volume of which it formed part. The ninth leaf is the frontispiece of Book XXI.; the painter should have represented in it St. Augustine in the middle of the four philosophers, Epicurus, Zeno, Varro, and Antiochus.

L. DELISLE.

OPEN ACCESS IN PUBLIC LENDING LIBRARIES.

FROM THE READER'S POINT OF VIEW.



THE other day I was asked, by some one who was under the delusion that I was a musical authority, for the exact words of an old song, very popular in the reigns of the Queen's uncles: and I ran up to the British Museum to make quite sure of my answer. The first duty of literary man is to verify his quotations. To my astonishment the song was not in the collection where I naturally sought it, and I appealed for help to one of the ever-courteous staff. "If you wouldn't mind *coming to the shelves*," said he, "we can hit upon it in two minutes; but if you plunge into the catalogue

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amongst the collections, it's quite a chance if you find it in as many hours." So we went together, and since what he failed to think of I happened to know, and *vice versa*, between us the old favourite was speedily unearthed and my fictitious reputation saved.

There's the whole point, for a reader who doesn't quite know where to get what he wants: "Come to the shelves!" The learned man is satisfied to go to the counter and ask for the volume he desires: it is already known to him actually or by repute. And, at the other end of the scale, the poor lad who only wants a pleasant tale to lift him for an evening out of the sordid surroundings of his life is quite content to receive blindfold "somethin' interestin', mister." But the great bulk of readers have to choose, perhaps even to search: and search and choice are only possible at the shelves. Nevertheless, while accustomed myself to browse amongst the shelves of the London Library and the London Institution unchecked, and well acquainted as I am with the splendid collection on the open shelves all round the British Museum Reading-Room, recognizing too, as I always have done, the absolute necessity for this to anyone reading seriously, and not for mere amusement, I confess I was considerably startled when, in 1895, I stumbled across a paragraph in my newspaper, giving in a few lines a *resumé* of the yearly report of the Public Library at Clerkenwell, where the shelves had been thrown open during the year to the multitude of very poor folk in that region, with no more damage to the books than in those libraries where personal introduction or high fees jealously guarded the portals: nay, with less! The year's loss was but one or two volumes of absolutely trifling value; and these were possibly only mislaid. The tearing out of plates and tables, and the other wickednesses over which librarians groan when you meet them in confidential talk, absolutely seemed not to exist in Clerkenwell. The library committee had allowed the librarian (Mr. James D. Brown) to try this new departure, on his assurance that

the loss per annum should not exceed ten pounds—and behold, it was one-and-six!

I happened to be on the library committee at Croydon, dependent, as is the Clerkenwell committee, strictly upon the penny rate: and it was with pain that I had frequently watched the crowd of people in the little space before the library counter, struggling long with the difficulties of catalogue and indicator, and eventually deciding upon a book, only to find, after wearily waiting their turn to get to their obstinately dumb guide, that it was "out." Once on a wet evening, the whole place overheated with the clammy warmth of gas and of the gently steaming damp crowd till it was scarcely bearable, I watched two women trying to get something to read. From first to last it was half an hour that they persisted. Then, weary of the pushing in the crowd before the red and black wall of the indicator, and finding red numbers to everything she knew of, showing that it had already gone, the elder woman laid down the tattered catalogue, muttering, "Come home, Jess: it ain't any good waiting longer." I was able, fortunately, to suggest a book to them, and to see that they got it without further trouble, for which small service their thanks were pathetic. At a subscription library too, in our town, a friend of mine used to complain that she could not get to the shelves. Here was not even an indicator: the attendant sought for the books, which were asked for by their catalogue number. One day he was sleepy, or busy on his own concerns; and to my friend's "No. 1413, No. 2578," etc., he replied, without getting off his stool, "Hout, hout, hout," in short snaps at intervals, like a minute-gun at sea. Selecting a volume over his head, she gently asked for "No. 658," and received the prompt "Hout!" as usual. "I think not, for it is within reach of your hand, even without your troubling to get off your stool," said she quietly, to the eternal discomfiture of that lazy youth.

It was manifestly my duty to go and see that this

Clerkenwell business was not the product of a lunatic asylum: to find out how Mr. Brown accomplished the marvel of training poor uneducated or quarter-educated folk to treat their books as well, if not better, than those who would fain be taken (at their own valuation) as amongst the cultured. I found his secret was the easiest possible. That inevitableness and simplicity which distinguish every absolutely true principle struck one at once in his system. He began by simply reversing the old plan. There the librarian was amongst the shelves and the public outside the barrier: here the librarian is outside the barrier and the public amongst the shelves. There the librarian found the book and handed it to the reader: here the reader finds the book and brings it to the librarian. But anyone who has never seen the smooth working of an open-access library will at once begin to fire off a volley of objections, a perfect Gatling-storm of anticipations charged with disastrous fears. When the noise and the smoke have cleared away they resolve themselves into these:

1. People will steal the books wholesale.
2. Books taken down to be looked at will be returned to wrong shelves.
3. The constant extra handling of books will prematurely wear them out.
4. Borrowers will block up the shelves, reading.
5. Space will be lost by the necessity of lowering the height of the bookstacks to bring the top shelf within the reach of the borrowers, and by that of widening the gangways to enable them to pass freely.
6. Time will be lost in rectifying misplacements, so that
7. Money will be lost by the necessity of increasing the staff.

With all these objections it was necessary to deal before our committee would agree to investigate the working of the system. I felt sure from my own observation that thorough investigation meant certain success. This was

additionally desirable at the moment, as the Central Library was about to move into new quarters, and if once arranged upon the principle of imprisoning the books, it could only be freed at such great expense as would make it easy for "economists" (penny-wise and pound-foolish folk, I mean) to resist such "waste."

The Bishopsgate Institute, with its endowment, independent government and selected readers, and Clerkenwell, with its penny rate and its humble clients, were our happy hunting-grounds for some time. The result was, as I anticipated, victory all along the line. So great a success did the new system prove that our two large branches began to fall off in their issues, because of local borrowers preferring to come to the Central Library, where they could see the books for themselves. At the South Norwood branch, hampered with the old-fashioned "indicator," 15,805 less books were issued during the first year of open access at the Central Library; at Thornton Heath under like conditions the falling off was 5,796. The increase at the Central Library was 36,554. This increase is comparing the period of nine months from June, 1896, to March, 1897, with the corresponding nine months of the previous year. Our library year is from March to March, and our new Central Library was opened in June, 1896. The inevitable result followed; both our branches became clamorous that the benefit of the change should be extended to them also. No peace was allowed to the committee until the plans for a new library at South Norwood were rearranged for open access (opened March, 1897); nor until the library at Thornton Heath had been remodelled upon the same system, and carried out with perfect success in August, 1897.

Our experience of open access dates, therefore, from June, 1896, for the Central Library, and March and August, 1897, for the branch libraries. I raised seven bogeys of the most terrific order a few lines back. When they first did battle with me, in 1895, I had but the sword

of Clerkenwell and the shield of Bishopsgate (not real proof-armour either, this last) to oppose to their stifling smoke and fierce flames: but now I prefer to annihilate them clad in the complete steel of actual Croydon experiences.

First let me give an answer to anyone who may attribute our great increase of readers to mere curiosity about the new building and the new system. This is done by figures in a moment. Our issue in 1896-7 (open access nine months at Central Library only) was 237,797 volumes. In 1897-8 (all libraries open access) it rose to 289,752. In 1898-9 it rose to 306,703; and in the current year, 1899-1900, it is rising still. These are Lending Library figures only, and are taken from our yearly reports. (The total issues are of course larger, because of the Reference Library figures: for instance, the total issue for 1898-9, our last report, *i.e.*, Lending and Reference together, is 313,518.) We issue now in each year over 250 volumes for every hundred of our inhabitants; counting men, women, and children. Last year the percentage was only 201, and the year before (first year of open access, when it was at the Central Library only), 196.

Now for the seven bogeys.

1. The people *don't* steal the books. We lose little more than before.
2. There is not much misplacement on the shelves: it never was very great, and in proportion as we educate our readers it rapidly lessens. It is not now at all irksome to the staff. Devices to cure it will be mentioned later on.
3. The extra handling of books believed to result from open access is a sheer hollow turnip of a bogey. It is a fraudulent phantom. It doesn't exist. Our repairs bill is no larger than before.
4. The borrowers do not block the shelves. They rarely remain long at them: apparently they judge very rapidly whether a volume is likely to suit them, and test it more seriously at home. We have never found even a

single case of one borrower being incommoded by another at the shelves.

5. During the period examined we have erected and opened two new libraries at Croydon. In each case we found that the floor and counter-space saved in front was so nearly equal to the shelving-space lost behind, that it would not be a great exaggeration to say that the one equalled the other. There is certainly a little loss, but it is very little, and is enormously less than would be imagined by anyone who had not worked out actual plans.

6. There is scarcely any time lost in rectifying misplacements. Shelves must be dusted and tidied daily, whatever system is used. We have made many observations at Croydon, and the total time spent in tidying the shelves varies from fifteen minutes to thirty minutes daily, and probably is not more than if the indicator still blocked out the light.

7. Our staff is rather reduced than increased by open access.

These are actual results from three years' working, and an ounce of fact outweighs a ton of theory.

I am writing purely from the reader's side of the question: the technical considerations of professional librarians must be dealt with by them. No power would induce us readers at Croydon to return to the old-fashioned system: and indeed no library that has adopted safeguarded open access has ever abandoned it. It remains to consider what are the safeguards we have found it necessary to adopt: and then, finally, what are the advantages we have gained.

A brief description of a borrower's proceedings at Croydon under the open-access system will serve best to defend us from the charge of being semi-lunatic optimists. Our system is the same in principle, with certain variations of detail only, as the Clerkenwell plan from which it originated. The borrower enters the library, only to find

himself pinned between the staff-inclosure and the wall, so that necessarily he falls into single file. Presently, in his turn, he arrives at a closed wicket-gate, and here he gives up the volume he has finished reading, or shows his reader's ticket if he is a new arrival. Every burgess can have a ticket; non-burgesses must be guaranteed by burgesses. Before he can enter to the shelves the reader must have his ticket actually in his hand. In the case of an old reader, handing in a book, his ticket will be found by the attendant "married" (if I may use the word) to the ticket of the book returned, the pair of tickets (reader-ticket and book-ticket) being coupled by insertion together in a little pocket. A tray full of such pockets of "married" cards, arranged in sequence, is before the attendant. If the book returned has incurred a fine, the position of the pocket betrays it and confesses the amount of the iniquity—nor can the borrower pass till he has paid it to the uttermost farthing. If his returned book appears to be in fair order, the attendant unmarries his ticket for him by withdrawing it from the pocket, and handing it to him, opens the wicket-gate. I don't know that we have ever raced in this operation, or made and broken any records: but it is quite easy, as I have repeatedly seen, to admit ten borrowers a minute, if there are two attendants at the counter. The trick lies in the clever arrangement of the "married" tickets, which the attendant must be able to pick out quickly in cases of pressure.

Our borrower will find the fiction running in alphabetical sequence of authors all round three sides of the room (the staff-inclosure and appurtenances occupy the fourth side): therefore we have at once a large extent of wall-space, an extremely easy arrangement, and an uninterrupted circulation for the busiest department of the work. The rest of the books are arranged in parallel stacks, each stack containing one of the great library-divisions, and each shelf one or more of the sub-sections. The attendants in the staff-inclosure can see every person

in the room without leaving the inclosure: and this, together with the mutual surveillance of the borrowers themselves, is found to be amply sufficient for protective purposes. Novels are labelled with the first three letters of the author's name. Non-fictional books bear on the back a coloured spot; and the colour varies shelf by shelf, the colour sequence being each time repeated in a different shape. Therefore a green spot on a "red" shelf or a circle among triangles is detected instantly. This simple device quietly insists upon readers replacing books properly; it will by no means let them pass away with an easy conscience. A guilty reader will be haunted by the ghost of that blue triangle which he knows he wilfully left among the scarlet diamonds to save himself a moment's trouble!

His book selected, and dated on the fly-leaf with the day's stamp, the borrower passes out by the exit-wicket, which is situated at the opposite end of the room to the entrance-wicket; but he is not allowed to do so till the attendant in charge has picked out from the tray of cards before him the card corresponding to the book now being issued. This found, he slips the borrower's card with it into the pocket, and the two are now united in holy matrimony for so long a time as the borrower retains that particular book. Such a couple is ready to be passed down presently to the "married" tray, which lies at the entrance-wicket, as already described. In exchange the exit-wicket receives from time to time the divorced book-tickets which we saw before in the act of resuming their single blessedness at the hands of the attendant as the borrower passed through the entrance-wicket. Every book in the library is represented by its card, and must be found either in the "single" tray or in the "married" tray. It is remarkable how rapidly our lads can tell you if a book is in or out, without leaving their inclosure. If a book is in, and is not on the shelves, it is soon discovered in the binder's or repairer's list, etc. I have repeatedly tested this, and have invariably been

pleased with the instantaneous way in which any book out of so large a number is at once traceable if called for. We have already forty thousand volumes, and add two thousand or so yearly.

Having, I trust, laid the seven bogeys, and shown the simplicity of open access in the working, let me in conclusion say what are our gains; for, after all, this is the real thing we have to aim at. The most immaculate of systems, as a librarian would judge, we readers should cast aside for the most rudimentary, if the latter opened out to us sources of knowledge closed to us by the former. How much the more, then, are we wedded to a system which is at once simple, perfect, and closely adapted to our wants. Let us take the voracious fiction-reader first. Alas! he (or is it not rather *she*?) represents 66 per cent. of the issues at Croydon. Open access is going to enable us to reduce this percentage, but that is by the way. I have repeatedly in old days watched a borrower of this type, all his favourite authors closed to him by the fatal red end of the indicator pocket, take in desperation any volume that came to hand. Like a boy at a bazaar who has speculated with the bran-pie, he may possibly have chanced upon a gorgeous shilling article: but, alas! he is far more likely to be fobbed off with a twopenny rag-doll. I find him now, however (it is more polite to keep to the masculine gender), behaving far otherwise. When he discovers that his favourite shelves are empty, he attacks other unknown regions; by no means taking the first thing that comes, but deliberately choosing. The live books speak to him, his range of authors increases by leaps and bounds; no dumb catalogue perplexes him by its uniform presentation of dullness and wit in the same indiscriminating type, no unreasoning screen of red and blue patches holds him mockingly at arm's length. An accident may drive him any day into the embrace of George Meredith or Robert Louis Stevenson, and Miss Braddon (if he has glimmerings of a perception of wisdom or of style) will thenceforth

allure him no more. A shallow fool has perhaps told him Thackeray is cynical, and for years he has gone without one of the greatest pleasures in life, when some fine day (mark it with a white stone!), by virtue of open access, actual contact with that great kindly soul occurs, and dispels the absurd illusion at once and for ever.

But it is in the non-fictional departments that open access is so all-important. Let a man see a whole shelfful of the subject he is upon. How easy it then becomes to select a suitable book. To get it he passes shelves filled with books on other subjects; and the merely mechanical act of walking through the room enlarges and regularizes the boundaries of knowledge for him. Vistas open up in every direction. Sciences, which he thought only intelligible to learned folk, prove to be intelligible to him also, under certain kindly guides. Arts of which he had never heard allure him to practise them, or at all events to make their acquaintance. If he knows the rudiments of his subject he finds the best books collected together for his furtherance. If he is already accomplished he can at once see if the library has food for him; and if it has not, he straightway goes to the "suggestion-book," and applies to the committee for the book he desires. Directly the books are thus gathered into groups on the shelves, it also becomes apparent to members of the committee and to readers where the library is weak and where it is strong; facts that otherwise the librarian, even if he knew them, would find it difficult to demonstrate so clearly. Every now and then a man with special knowledge comes along: and in two minutes he will give invaluable advice as to what books are needed and what only cumber the shelves, if only he can see what books there are. Open access, as we understand it, thus constantly improves the stock of books, automatically weeding out and sending down to the cellars old and gone-by tomes, replacing them by the latest and best volumes; and at the same time it as constantly improves the readers,

placing the good book beside the ordinary, and tempting them to the better from the worse. For *magna est veritas et praevalabit*; great is truth and (with a fair field) the best is sure to win.

Finally, have the librarians any moral right to keep us at arm's length from our own books, books which we have paid for honestly, and, having bought, desire to see and handle? Only if we prove ourselves untrustworthy, surely. We claim to be tried before we are condemned; it is an ancient English way we have. On this point I should like to quote the most recent utterance of skilled librarians, as skilled as our own, and with ten years' experience against our three.

At the Conference of American Public Librarians, held last May at Atlanta, Georgia, and presided over by the librarian of Harvard University, the question of open access to shelves was put to the vote after discussion, and fifty voted for its adoption in smaller libraries (meaning such as ours at Croydon). This was a practically unanimous vote. In the most interesting paper introducing the subject, Mr. Brett (Cleveland, Ohio) considered it in the light of ten years' American experience, and arrived at this conclusion, which I cannot put so well as in his own eloquent words. I quote them from the official organ of the American Library Association ("Library Journal," vol. xxiv., No. 7, p. 136—Kegan Paul):

"Indeed, I am inclined to take the position that no argument for open shelves is necessary—that the burden of proof rests with those who would restrict. We have in the public library the people's books, paid for by their money and deposited in libraries for their use. This use should not be restricted in any way which is not clearly necessary to guard the people's interests. It is not, therefore, for the free library to defend its position: it is rather for the library which bars out the people from the books to defend itself—to give a reason for every hampering regulation which it enforces, every restriction which it

imposes, every barrier it places between the people and their own books."

Up to now I know of fifteen English public rate-supported libraries allowing open access to the shelves of the lending library. They are Brighouse, Bournemouth, Clerkenwell, Darwen, Hornsey, Huddersfield, Kettering, Kingston, Rothwell, Southport, Widnes, Worcester, and our three at Croydon. When one thinks of man's natural conservatism, whose highest expression is in the well-known phrase of the greatest of poets—" 'Tis better to bear the ills we have than fly to others that we know not of"—when one thinks of man's natural laziness, which was never better put than in the favourite rejoinder of the Queen's first Premier—"Can't you let it alone?"—when one thinks of the united twenty-vestry-man-power of those who in all municipalities "sit upon the rates" and object to any avoidable expenditure on the principle of the boy who refused to learn A lest he should have to learn B—when one thinks of all these and countless other forms of the great goddess Inertia, all dragging with a hundred hands upon the car of progress, one is amazed, not that so few, but that so many towns have already changed their library-system. The actual new expense is not much, but the waste of costly indicators and counters, the expenditure of time in rearrangement of the books on some logical or ordered basis, and the overthrow of the habits of long years, these make librarians and committees pause. But every now and then a new room has to be built, a new arrangement has perforce to be made, a new librarian is appointed, or some other radical change is necessary. Seize these opportunities, as we at Croydon did, and you will then rejoice in your inestimable gain, as we at Croydon rejoice.

It seems to me that this dozen or so of public librarians who have adopted open access are at the same time well to the front in all other departments. Some of the best methods now largely in use I think I can trace to the

inventiveness of one or the other of them: so true is it that progress in one way leads inevitably to advance in another also. But I will not speak further of what I know little about. This is, however, certain: open access will be a thorn in the flesh to the lazy librarian. His clumsy catalogue, his higgledy-piggledy piles of heterogeneous volumes, placed on the shelves in the order they are bought, his neglect to procure the latest and best books, will not stand the actual scrutiny of his natural enemy, the genuine reader. His "hout, hout, hout" will no longer serve to drive away that importunate person. He will have to adopt a real classification, whether Dewey's or some other. He will be perpetually asked to prove that a volume is in or out by these pestilent bores, who really want it and cannot find it on the shelf. No turning of a packet red-side out and blue-side in will suffice. He will be plagued and pestered, his pet sins will be found out, his slumbers disturbed, his deficiencies exposed; and indeed, if he cannot contrive to stifle open access and its results, he will have to . . . go!

H. KEATLEY MOORE.

THE NEWLY DISCOVERED "MISSALE SPECIALE."



HE announcement last year of the discovery of a Missal, printed by Gutenberg before 1457, was received with great interest by bibliographers, especially in Germany. Having, by the kindness of its owner, the well-known Munich bookseller, Mr. Ludwig Rosenthal, been allowed to examine the volume at my leisure and to compare it with the Missals in the British Museum and with others in private collec-

tions, and having read the arguments for and against its claim to be the earliest printed book yet discovered, I confess that I have not been able to arrive at a decided opinion on the subject.¹ But as I am assured that the points noted by me may interest the readers of this review, and perhaps be of some use in aiding them to form an opinion, I venture to communicate them.

It may be as well, by way of introduction, to say a few words as to the contents of a Missal and the signification of the qualifying adjective *speciale*. A Missal, as most educated people nowadays know, is a book containing the complete text of the service for Mass throughout the year. This is always arranged in seven sections as follows: (1) The Kalendar, General Rubrics, and Prayers before and after Mass; (2) The Proper of the Season from Advent to Holy Saturday, *i.e.*, the Introits, Collects, Lessons, Epistles, Graduals, Tracts, Gospels, Offertories, Secrets, Communions, and Post-communions appointed for the Sundays and weekdays in that part of the year; (3) The Ordinary, Prefaces, and Canon; (4) The Proper of the Season from Easter Day to Advent; (5) The Proper of Saints, *i.e.*, the Introits, etc.,

¹ The following pamphlets on the Missale have already appeared:

FALK (F.). Ein neu aufgetauchter Fust-Schöfferscher Druck. In the Literary Supplement to "Germania" of November 5th, 1896.

HUPF (Otto). Ein Missale speciale Vorläufer des Psalteriums von 1457. München-Regensburg, 1898. 4to. 30 pp. with facsimiles.

STEIN (Henri). Une production inconnue de l'atelier de Gutenberg. In "Le Bibliographe moderne," ii, 297-306. Paris, 1898.

SCHMIDT (Adolf). Ein Missale speciale Vorläufer des Psalteriums von 1457. In "Centralblatt für Bibliothekswesen," xvi, 65-68. Leipzig, 1899.

HUPF (Otto). Ein Missale speciale Vorläufer des Psalters von 1457. In "Centralblatt für Bibliothekswesen," xvi, 361-368. Leipzig, 1899.

SCHMIDT (Adolf). Das Missale speciale L. Rosenthals. In "Centralblatt," xvi, 368-372.

MISSET (Ed.). Le premier livre imprimé connu. Un Missel spécial de Constance œuvre de Gutenberg avant 1450. Etude liturgique et critique. (Extract from "Le Bibliographe moderne.") Paris, 1899. 39 pp. and 2 facsimiles.

as above, for the festivals of saints; (6) The Common of Saints, *i.e.*, the Introits, etc., common to those saints of each class: Apostles, Martyrs, Confessors, and Virgins, for whom no particular Introit, etc., is appointed, the service on the anniversary of the Dedication and Votive Masses—all these identical in every Missal¹—and, lastly, Masses for local festivals, these varying according to the country or diocese in which the volume is intended to be used.

In early times there was no one manuscript corresponding to the Missal. The Sacramentary contained—besides matter relating to other Sacraments—the Collects, Secrets, Prefaces, Canons, and Post-communions, and to it, from the end of the seventh century, was given the name of Missal. Other volumes contained the Lessons and Epistles, the Gospels, and the choral portions of the Mass: Introits, Graduals, Tracts, Offertories, and Communions, to which, later on, were added the Proses, though these often formed a separate volume. But in the thirteenth century most or all were often included in one volume called a "Missale Plenarium"—full or complete Missal—the qualifying adjective falling into disuse when this became general.

Formerly not only did every diocese have its own Missal, varying more or less from the Roman, but in many dioceses there were churches which had uses of their own. Missals were either written for a particular church or for general use in a diocese; in the latter case the Mass for any festival peculiar to the particular church for which it was acquired would be added at the end of the volume, or, as is often the case, on the margin at its date. The Proper for newly-instituted festivals would be added in the same manner. The locality for which the book was written and its date may often be determined by these additions. Thus any book with an office of St. Bernardin of Siena (May 20th) would be posterior to his canoniza-

¹ That is, in every Roman Missal. The Ambrosian and Mozarabic Missals, and those of a few religious orders such as the Carthusians and Dominicans, are exceptions.

tion in 1450, or if with an office of St. Vincent Ferrer (April 5th), to 1455. The absence of either from the original text of a Roman Missal would prove the volume to have been written prior to those years. The absence of the first from a Franciscan Missal would prove it to be anterior to 1450, and of the second from a Dominican Missal would in like manner prove it to be anterior to 1455.

The manuscript and early printed Missals were volumes of considerable size, costly and not very portable. In Germany and Switzerland there were many chapels in which Mass was only said on Sundays and on the principal festivals, and so it was found convenient to have smaller volumes containing only the text of the Masses for those days. To these abridgments the name of "Missale Speciale" was given. The oldest "Specialia" were written for use in one diocese only, and they contained at least the service for all Sundays and holy days of obligation, *i.e.*, all those days on which people were bound to assist at Mass; generally they contained, in addition, the service for festivals of second rank, popularly called holy days of devotion. When printing was introduced, it was soon found advantageous to issue Missals for use in two or more dioceses, when the variations in the services were slight; and this especially was the case with the "Specialia," the contents of which were the portions of the Missal least subject to variation.

The contents of a "Speciale" were about half those of a complete Missal, as the Masses for week-days and minor festivals were omitted. The Augsburg Missal of 1496 consists, roughly speaking, of 516 pages of 2 columns with 41 lines of, on an average, 25 letters; the "Speciale" of 1505, of 208 such pages; both were printed by Erard Ratdolt. The Würzburg Missal of 1493 has 748 pages of 2 columns with 32 lines of 20 letters, about 957,440 letters; the "Speciale" of 1495, 498 pages of 2 columns with 25 lines of 20 letters, about 498,000 letters.

All but one of the "Specialia" I have come across, nineteen in number, were issued at Würzburg, Augsburg, Strassburg, Basel, or Bamberg, and all but one for use in one or other diocese, or for several dioceses, in the province of Mentz; the solitary exception is the "Speciale" of Bamberg, an independent diocese. One "Speciale," printed in 1493, pretends to be adapted for general use—*secundum communem ritum omnium ecclesiarum et diocesum*—but this bold claim is not borne out by the contents; it might at most have served in the thirteen dioceses of the province of Mentz.

The Missal of Mr. Rosenthal contains far less matter than any of the nineteen "Specialia" above mentioned; it has only 380 pages of 18 long lines in large type, the number of letters probably not exceeding 205,000, less than half the number in any other "Speciale." The only Sunday offices it contains are those for Easter and Pentecost, a votive Mass of the most holy Trinity being given for use on other Sundays; besides these, the three Masses for Christmas Day and those of thirty-three other festivals of the first and second class. These, however, do not correspond with any diocesan use; not with Augsburg, for though entered in the Register, there is no Mass for St. Ulric's Day; not with Strassburg, for there is none for St. Arbogastus; not with Basel, nor Constance, nor Würzburg, as there is no Mass for the festivals of the patron saints of those dioceses.

My belief is that the volume was probably printed in the diocese of Augsburg or Constance by an ignorant craftsman, who made use of an earlier manuscript, but for some reason or other would not or could not obtain the help of a priest to supervise the text. The volume abounds with most extraordinary mistakes, and, were it not that the rubrics of the Canon have been added by a later hand, I should have doubted it ever having been used. These rubrics, with two or three slight exceptions, correspond exactly with those in the Missal of Constance

of 1504, but differ considerably from those in the earlier edition, which shows that this "Speciale," if ever used, was used in that diocese after 1504. It may be as well to add that the binding, which is original, appears to be Swiss, of the commencement of the sixteenth century, though I have not been able to identify the stamps. Dr. A. Schmidt thinks that a certain number of the punches or matrices of the type employed in the Psalter of 1457 may have been purloined (more likely, as Mr. Proctor suggests, some of the actual type), and that the "Speciale" was produced by means of casts taken from these in sand or wax. The examination of the book from a liturgical point of view leads me to agree with them in considering it as posterior to the Psalter.

W. H. JAMES WEALE.

CATALOGUE OF DANTON'S LIBRARY.

NO part of the very scanty evidence we possess as to Danton's personal life and habits is of more value than the following list of his books. It is the small and carefully chosen bookcase of a man thoroughly conversant with English and Italian as well as with his own tongue. He buys a work in the original almost invariably, and collects, in a set of less than two hundred works, classic after classic. He has read his Johnson and his Pope; he knows Adam Smith; he has been at the pains to study Blackstone. It must be carefully noted that every book he bought was his own choice. There were only a few legal summaries at the old home at Arcis, and Danton was a man who never had a reputation for learning or for letters, still less had he cause to buy a single volume for effect. I know of few documents more touching than this catalogue, coming to the light after seventy years of silence,

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and showing us the mind of a man who was cut off suddenly and passed into calumny. He had read familiarly in their own tongues Rabelais and Boccaccio and Shakespeare.

The following volumes are in English :

A translation of Plutarch's Lives	8 vols.
Dryden's translation of Virgil	4 „
Shakespeare	8 „
Pope	6 „
Sussini's Letters	1 vol.
The Spectator	12 vols.
Clarissa Harlowe	8 „
A translation of Don Quixote (probably Smollett's)	4 „
A translation of Gil Blas	4 „
Essay on Punctuation	1 vol.
Johnson's Dictionary (in folio)	2 vols.
Blackstone	1 vol.
Life of Johnson	2 vols.
Adam Smith's Wealth of Nations (number of vols. given as 23, obviously an error)	
Robertson's History of Scotland	2 „
„ „ America	2 „
Works of Dr. Johnson	7 „

The following are in Italian (the names are not all given in Italian by the lawyer, and I follow his version for the sake of actuality. But it must be remembered that this list was drawn up in a time when the public functionaries were at their worst) :

Venuti: History of Modern Rome	2 vols.
Guischardini: History of Italy	4 „
Fontanini: Italian Eloquence	3 „
Denina's Italian Revolutions	2 „
Caro's translation of Virgil	2 „
Boccaccio's Decameron	2 „
Ariosto	5 „

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Boiardi's edition of the Orlando Furioso	4 vols
Métastase	8 „
Dalina	7 „
Reichardet	3 „
Davila : History of the French Civil Wars	2 „
Letters on Painting and Sculpture	5 „
Il Morgante de Pulci, 12mo	3 „

The remainder (except one or two legal books and classics) are in French :

Métamorphoses d'Ovide, traduit par Banier, in 4to	4 vols.
Œuvres de Rousseau, 4to	16 „
Maison Rustique, 4to	2 „
Lucrèce, traduit par La Grange, 8vo	2 „
Amours de Daphnis et Chloé, 4to, Paris, 1745	1 vol.
Œuvres de Lucien, traduit du grec, 8vo	6 vols.
„ de Montesquieu, 8vo	5 „
„ de Montaigne, 8vo	3 „
„ de Malby, 8vo	13 „
„ Complètes d'Helvétius, 8vo	4 „
Philosophie de la nature, 8vo	7 „
Histoire Philosophique, de l'Abbé Raynal, 8vo	10 „
Œuvres de Boulanger, 8vo	5 „
Caractère de la Bruyere, 8vo	3 „
Œuvres de Brantôme, 8vo	8 „
„ de Rabelais, 8vo	2 „
Fables de La Fontaine, avec les figures de Fessard, 8vo	6 „
Contes de La Fontaine, avec belles figures, 8vo	2 „
Œuvres de Scarron, 8vo	7 „
„ de Piron, 8vo	7 „
„ de Voltaire, 12mo	91 „
Lettres de Sévigné, 12mo	8 „
Œuvres de Corneille, 12mo	6 „
„ de Racine, 12mo	3 „

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Œuvres de Gresset, 12mo	2 vols.
„ de Molière, 12mo	8 „
„ de Crébillon, 12mo	3 „
„ de Fiévé (<i>sic</i>), 12mo	5 „
„ de Regnard, 12mo	4 „
Traité des Delits, 12mo	1 vol.
Le Sceau Enlevé, 12mo	3 vols.
Tableau de la Révolution Française	13 cahiers.
Dictionnaire de Bayle, folio	5 vols.
César de Turpin, 4to	3 „
Œuvres de Pasquier, folio	2 „
Histoire de France de Velly, Villaret et Garnier, 12mo	30 „
Histoire du P. Hénault, 8vo	25 „
„ Ecclesiastique de Fleury, 4to	25 „
„ d'Angleterre de Rapin, 4to	16 „
Dictionnaire de l'Academie, 4to	2 „
Corpus Doctorum, 4to	1 vol.
Dictionnaire Historique, 8vo	8 vols.
Abrégé de l'Histoire des Voyages, 8vo	23 „
Dictionnaire d'Histoire Naturelle de Bomard, 8vo	15 „
Virgile de Desfontaines, 8vo	4 „
Œuvres de Buffon, 12mo, figures	58 „
Hérodote de Larcher, 8vo	7 „
Œuvres de Démosthènes et d'Eschyle, par Auger, 4to	4 „
Histoire Ancienne de Rollin, 12mo	14 „
Cours d'Etudes de Condillac, 12mo	16 „
Histoire Moderne, 12mo	30 „
„ du Bas-Empire, 12mo	22 „
Corpus Juris Civilis, folio	2 „
Encyclopédie par Ordre de Matières, toutes les livraisons excepté la dernière (I.).	

The whole is valued at just over £100 (2,600 livres).

HILLAIRE BELLOC.

WOODCUTS IN ENGLISH PLAYS PRINTED BEFORE 1660.



WHEN loaves are lacking it seems natural to attach a high value to crumbs, and perhaps this may be accepted as an excuse for printing the following rough notes on the few woodcuts which I have been able to find in editions of English plays printed before 1660. An excuse is needed, because, while the artistic value of the cuts is distinctly low, the plays in which they are found, with the exception of Marlowe's "Dr. Faustus," are not of the first interest. On the other hand, as I hope to show, the woodcuts, as a rule, are not merely fancy pictures used only because they looked pretty. They are real illustrations, drawn by men who had certainly read the plays themselves, and in all probability had seen them. To have had, say, the play-scene from "Hamlet" drawn, however rudely, as a title-cut by a contemporary artist would have been a very pleasant addition to our scanty sources of knowledge as to the appearance of the actors and the stage when Shakespeare's plays were first acted, and, though it is less interesting plays which have come down to us embellished with illustrated title-pages, we may as well take note of what fortune has given us.

Two at least of the old morality plays, "Every Man" and "Hickscorner," are prefaced with cuts, to some of which the names of the characters are attached on labels, so that we may be sure of their identity. Unfortunately most of these little figures are poor copies of those used in a French translation of Terence, published by Antoine Vêrard. In "Hyckescorner" Wynkyn de Worde went farther. To fill up a gap on his title-page he inserts a picture of an elephant with a howdah on his back. I have

read "Hyckescorner" once, ten years ago, and I hope never to have to read it again. But if my memory serves me, there is nothing about an elephant in it, and this particular elephant agrees so closely with one used by John of Doesborgh to illustrate a tract about Prester John's country that I am afraid he was one of Wynkyn de Worde's job lots. Clearly these earliest cuts throw no light on the contemporary stage.

The title-cut of "The pleasant and stately morall of the Three Lordes and Three Ladies of London," printed by "R. Ihones" in 1590, is of more interest. If I am right in my interpretation of it, it relates not to the play itself, but to a performance of any morality in a private hall. On the right is a philosophical-looking person with a wand in his hand, whom I take to be the "Doctor" or "Expositor," who used to interpret to the audience the meaning of the old miracle plays and moralities. On the left is a man in ordinary dress of the reign of Henry VIII., apparently an actor. Both these are turning their faces to a group of ladies seated on a dais, presumably as spectators. The picture is thus taken from the rear of the actors, and illustrates, though in rather a dull and conventional manner, the performances of a much earlier period than 1590. This is in keeping with the play itself, the "statelie morall" being a curious hybrid, half morality, half play, the publication of which at a date when Shakespeare and Marlowe were already writing for the stage was certainly an anomaly.

Three other sixteenth-century plays, Marlowe's "Faustus," Greene's "Friar Bacon" and "Hieronimo," were issued with title-cuts, but not, I believe, in the sixteenth century. The edition of "The Tragicall History of the Life and Death of Dr. Faustus. Written by Chr. Mar.," which I have found thus illustrated is that "printed for John Wright, and to be sold at his shop without Newgate at the sign of the Bible, 1616." Unfortunately the cut is larger than the page of text, and in the copies, both of

this and of later editions, to which I have had access, has been cropped by the binder's shears beyond any possibility of reproduction. It shows Faustus, looking rather like some of the least flattering portraits of Archbishop Laud, standing in a magic circle, wand in hand, and the devil he has raised squatting before him on his haunches like a ferocious black poodle.

As in the case of "Dr. Faustus," it is difficult to find an uncropped copy of "The Honorable Historie of Frier Bacon and Frier Bongay. As it was lately plaid by the Prince Palatine his servants. Made by Robert Greene, Master of Arts. (London, Printed by Elizabeth Allde dwelling neere Christ-Church. 1630.)" In the copy accessible to me only about three-fourths of the title-page have escaped the horrid shears; but this suffices to show that we have here one of the few variations from the dramatist's text of which these illustrators have to be accused. Bacon, when weariness compels him to leave to his servant the task of watching the Brazen Head, chides him for slowness in answering his call. "Think you," is the answer, "that the watching of the Brazen Head craves no furniture? I warrant you, sir, I have so armed myself that if all your devils do come I will not fear them an inch." Unluckily the artist has dressed the servant not as a fighter, but as a bandsman, with drum and a kind of fife, and no visible arms. But the Brazen Head is there, and Bacon very fast asleep, while the labels issuing from the Head's mouth, "Time was," "Time is," "Time is Past," show that the text of the play had been read, though not very carefully.

The illustration to "Hieronimo" here shown is taken from the edition whose title runs: "The Spanish Tragedie, containing the lamentable end of Don Horatio and Bel-imperia: with the pittiful death of old Hieronimo. (London, Printed by Augustine Mathewes, and are to bee sold by Iohn Grismand at his shop in Pauls Alley.)" The original cut is very "mealy" (a characteristic quite successfully re-

produced in the accompanying facsimile of it), and the design has not many artistic merits; but in point of faithfulness it is probably all that could be desired. It will be remembered that as Horatio and Belimperia are toying in an arbour in Hieronimo's garden, the lady hears footsteps. "Lorenzo, Balthazar, Cerberim, and Pedringano enter, disguised." Lorenzo, the jealous brother, bids his minions



FROM "THE SPANISH TRAGEDIE."

"Quickly despatch, my Masters," and according to the stage direction, "they hang him in the Arbour" (*i.e.*, Horatio, not Lorenzo), and, despite Belimperia's entreaties, stab him to death.

"Murder, murder, help, Hieronimo, help!" cries Belimperia, as in the picture, and though at Lorenzo's bidding, "Come stop her mouth; away with her," she is dragged off, the old man hears. The stage direction, "Enter Hieronimo in his shirt," has been interpreted liberally, for Hieronimo

has nether garments in addition ; but he is duly coatless and provided with a torch with which to see the "murderous spectacle."

"*Hier.* What outcry calls me from my naked bed,
And chills my throbbing heart with trembling fear,
Which never danger yet could daunt before ?
Who calls Hieronimo ? speak, here I am.
I did not slumber ; therefore 'twas no dream.
No, no ; it was some woman cried for help,
And here within the garden did she cry,
And in this garden must I rescue her.
But stay, what murderous spectacle is this ?
A man hang'd up, and all the Murderers gone ;
And in my Bower, to lay the guilt on me ?
This place was made for pleasure, not for death :

[He cuts him down.]

These garments that he wears I oft have seen :
Alas, it is Horatio, my sweet son !"—

and so he makes his discovery and devotes himself henceforth to revenge. The labels issuing from the actors' mouths show that the artist had studied his text, and I cannot resist remarking on how admirably he has caught the pose of the straw dummy, which must have been left hanging to personate Horatio, in place of the actor, who had doubtless slipped behind the arbour during the scuffle and was now resting after his exertions.

Of plays first acted in the seventeenth century which have woodcuts, the earliest is probably, "If you know not me, you know nobodie: Or the troubles of Queene Elizabeth. Printed for Nathaniel Butter, 1606." To render the "me" emphatic there is a portrait of Queen Bess seated in a chair of state, crowned, and with ball and sceptre in her hands. It is carefully drawn and cut, and no doubt represents the "make up," which the actors followed. Seven years later the same publisher similarly embellished another chronicle play, "When you see me you know me,

or the famous Chronicle Historie of King Henrie the Eight, with the birth and vertuous life of Edward Prince of Wales. As it was played by the high and mightie Prince of Wales his servants. By Samuel Rowly, servant to the Prince. (At London, Printed for Nathaniel Butter, and are to be sold at his shop in Paules churchyard near S. Austines Gate. 1613.)" In the cut Henry VIII., in his familiar attitude, is standing enveloped in curtains, rather like a stage manager who has come to the "front" to address the audience.

But for our purpose kings and queens copied from familiar portraits are less important than persons of a much humbler rank, and more interesting than either of the two illustrations just described is that of the heroine from "The Roaring Girls or Moll Cut-Purse. As it hath lately beene acted on the Fortune Stage by the Prince his Players. Written by G. Middleton and P. Dekkar. (Printed at London for Thomas Archer. 1611.)" Moll Cut-Purse was a real person, of whom, as Mary Frith, a judicial account from the pen of Mr. A. H. Bullen will be found in the "Dictionary of National Biography." In the play she frightens a father into allowing his son to marry another Mary by persuading him that it is she herself of whom the young man is enamoured. She is credited with "the spirit of foure great parishes and a voyce that will drown all the citty," but the cowardly Laxton, whom she fights, mistakes her in her male attire for a young barrister, and perhaps the Temple produced many rufflers not unlike the figure here shown. Mary Frith herself seems to have had few good qualities, but Moll in the play is an amiable giant, and her promise to her servant of the reversion of her man's clothes "next week" was probably made in order to persuade the spectators that this masquerading was only an isolated freak.

No less interesting than this, and artistically the best picture we have to show, is the title-cut of "Greene's Tu Quoque or the Cittie Gallant, as it hath beene divers times

acted by the Queenes Maiesties servants. Written by Jo. Cooke, Gent. (Printed at London for John Trundle. 1614.)" Originally known as "The Cittie Gallant," this play was renamed after Thomas Green, the actor who so



MOLL CUT-PURSE.

successfully personated Bubble, to whom the "Tu Quo-que" quip is assigned.

Bubble is the type of the foolish young gentleman who wants to know "the lowest price of being italianated." No doubt this excellent cut is a portrait of Green in the

part as he enters "gallanted," and exclaims: "How apparel makes a man respected, the very children in the



GREENE'S "TU QUOQUE."

streets do adore me; for if a boy that is throwing at his jackalant chance to hit me on the shins, why I say nothing but *Tu quoque*, smile and forgive the child with a beck of

my hand or some such like token: so by that means I do seldom go without broken shins."

In contrast to these portraits of single characters is the title-cut of "The Maids Tragedie, as it hath bene diuers times acted at the Black-Friers by the Kings Maiesties



FROM "THE MAIDS TRAGEDIE."

Seruants. Newly perused, augmented and enlarged, this second Impression. (London, Printed for Francis Constable, and are to be sold at the White Lion in Pauls Church-yard, 1622.)" Here we have depicted the chief incident of the play, the fight which Aspatia, in man's clothes, forces upon Amintor in order to end her life at his hand. The drawing is a little rude, but, as will be seen

from the following quotation, the attitude of Aspatia is strictly in accordance with the text.

"*Aspatia*. You must be urged, I do not deal uncivilly
With those that dare to fight, but such as you
Must be used thus. [*She strikes him.*]

Amintor. I prithee, youth, take heed.
Thy sister is a thing to me so much
Above mine honour that I can endure
All this—good gods!—a blow I can endure,
But stay not, lest thou draw a timeless death
Upon thy self.

Aspatia. Thou art some prating fellow,
One that has studied out a trick to talk
And move soft-hearted people; to be kickt, [*She kicks him.*]
Thus to be kickt—[*aside*] Why should he be so slow
In giving me my death?

Amintor. A man can bear
No more and keep his flesh. Forgive me then,
I would endure yet, if I could. Now show
The spirit thou pretendest, and understand
Thou hast no hour to live. [*They fight.*]
What dost thou mean? Thou canst not fight.
The blows thou mak'st at me are quite besides,
And those I offer at thee, thou spread'st thine arms
And tak'st upon thy breast, alas, defenceless!

Aspatia. I have got enough,
And my desire. There is no place so fit
For me to die as here."

The fight, it will be observed, is akin to that between David Balfour and Alan Breck in Stevenson's "Kidnapped," but here the spectators' pity is more keenly worked on by the inexpert challenger being a woman and by the more tragical termination of the combat. As for the artist, no doubt he did his best.

In Beaumont and Fletcher's "A King and No King," printed by T. Walkley in 1619, the title-page shows a

well-drawn figure of a man, above whose head, half on, half off it, a crown is held by an arm from the sky. In "Swetnam the Woman-hater, arraigned by women," printed for Richard Meighen the next year, a fairly good cut, which I regret to have remembered too late to have reproduced, exhibits Swetnam formally tried at bar, before a judge and jury of women.

Our next picture is from "The Fair Maid of the West, or, a Girle Worth Gold. The first part. As it was lately acted before the King and Queen, with approved liking, by the Queens Majesties Comedians. Written by T. H. (London, Printed for Richard Royston, and are to be sold at his Shop in Ivie Lane. 1631.)" The cut, of course, represents the "girl worth gold," and leaves one wondering whether the man who took the part was really able to screw his waist to the fashionable limit here shown.



THE FAIR MAID OF THE WEST.

In "The Iron Age: Contayning the Rape of Hellen: The sieg of Troy: The Com-bate betwixt Hector and Ajax: Hector and Troilus slayne by Achilles: Achilles slaine by Paris: Ajax and Vlisses contend for the Armour of Achilles: The Death of Ajax. &c. Written by Thomas Heywood," we have a very pictorial title-page, which duly answers to the stage direction: "Alarum. In this combat, both having lost their swords and shields, Hector takes up a great piece of a rock and casts at Ajax, who tears a young tree up by the roots, and assails Hector; at which they are parted by both armies."

In "The Second Part" (N. Okes, 1632) the title-cut shows Troy in flames, the Greeks issuing from the wooden horse, and in the foreground Sinon and Thersites engaged in a most conventional stage dialogue. The actual greeting of these heroes is in contrast with the earnest mien the artist has given them; for Thersites hails Sinon as "My Urchin," and Sinon hails Thersites as "My Toad." But these epithets had no doubt a hidden meaning.

Our next illustration is from "The Foure Prentises of London, With the Conquest of Jerusalem. As it hath beene diuers times acted at the Red-Bull, by the Queene's Maiestie's Seruants with good applause. Written and newly reuised by Thomas Heywood. (Printed at London by Nicholas Okes, 1632.)"

On the whole I am inclined to think that the picture merely represents the jovial dance of the apprentices, either when their labours are over, or when, after the proclamation for the Crusades, they hold this colloquy :

Eustace. Ran, tan, tan.

Now by S. George he tells us gallant newes.
I'll home no more. I'll run away to-night.

Guy. If I cast bowl, or spoon, or salt again,
Before I have beheld Jerusalem
Let me turn Pagan.

Charles. Hats and caps, adieu;
For I must leave you, if the Drum say true.

Godfrey. Nay, then, have with you, brothers! for my
spirit

With as much vigour hath burst forth as thine,
And can as hardly be restrain'd as yours.
Give me your hands. I will consort you too:
Let's try what London Prentices can do!

Eustace. For my Trades sake, if good success I have
The Grocers arms shall in my ensign wave.

Guy. And if my valour bring me to command
The Goldsmiths' arms shall in my colours stand.



THE FOUR PRENTISES OF LONDON.

Godfrey. So of us all. Then let us in one fleet
Launch all together."

These are brave words, and the coats of arms hung over the 'prentices' heads are in accordance with them. But there is a stage direction later on in the play: "Alarum. The four brethren each of them kill a Pagan king, take off their crowns and exeunt, two one way and two another way"; and I cannot but regret that the artist did not choose this as the subject of his cut.

From the same press as our last two illustrated plays came: "A Pleasant Comedy, called a Mayden-head Well Lost. As it hath beene publickly Acted at the Cocke-pit in Drury lane, with much Applause: By her Maiesties Seruants. Written by Thomas Heywood. (London, Printed by Nicholas Okes for John Jackson and Francis Church, and are to be sold at the Kings Armes in Cheape-side. 1634.)"

Like its predecessors, this also is illustrated, and unlike them, or any other play I have noticed, the title-cut is repeated in the body of the book, opposite to the passage to which it refers. Here is the quotation:

"Enter a Serving-man with a child in a covered Dish.

Gentleman. The Prince, my Master, hearing your solemnities

Hath sent this dish, to add a present to
Your royal feasts, wishing himself therein
To be a welcome guest.

Prince. Your master's name?

Gent. Prince Parma.

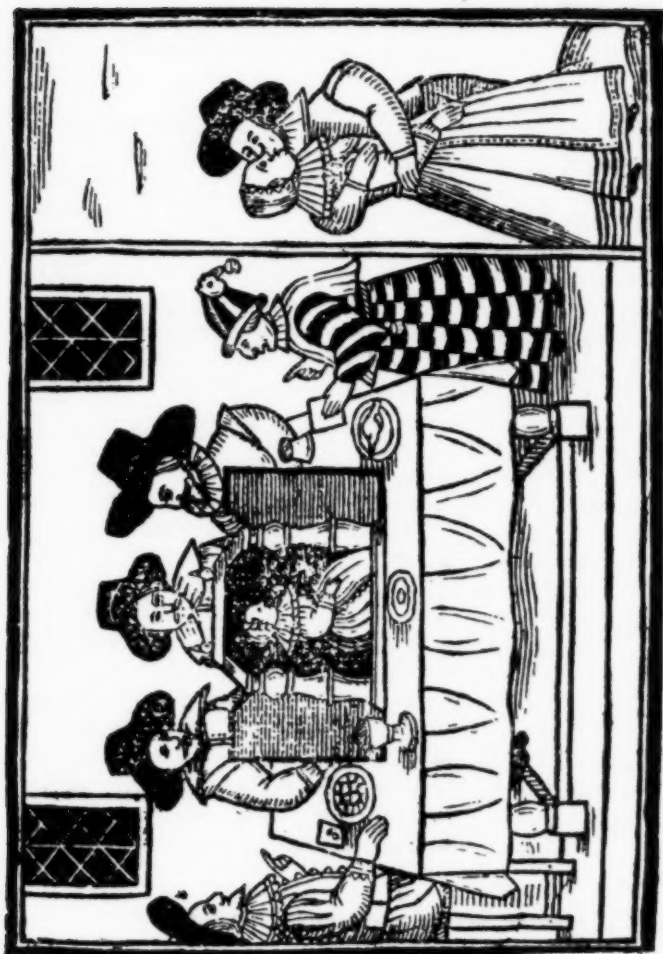
Prince. Give this gentleman

A hundred crowns. This will much grace our banquet.

Florence. There's in that dish some moral.

Milan. Coming from him,

Methinks it should be seasoned with some strange
And dangerous poison. Touch it not, my Lord.



FROM "A MAIDENHEAD WELL LOST."

Florence. There should be more in it than a feasting dish ;
What's here, a child ?

Julia.

Oh, my perplexed heart !

Prince. Upon his breast there's something writ. I'll
read it.

*'Tis fit, if justice be not quite exiled,
That he that weds the mother keep the child.
This child was sent to me !*"

The child, it will be observed, is of some age, and is behaving with great equanimity under its trying circumstances. The side-cut on the right seems to have been rather superfluously added by the artist to explain a situation he might safely have left to the dramatist.

In 1655 "The Merry Devil of Edmonton" appeared from the press of D. Gilbertson with a title-cut showing Banks and his famous horse on a platform. Our last illustration is taken, not from this, but from another Edmonton play, "The Witch of Edmonton, a known true story. Composed into a tragi-comedy by divers well-esteemed Poets ; William Rowley, Thomas Dekker, John Ford, &c. Acted by the Princes Servants, often at the Cock-Pit in Drury-Lane, once at Court, with singular Applause. Never printed till now. (London, Printed by J. Cottrel, for Edward Blackmore, at the Angel in Paul's Churchyard. 1658.)"

The illustration in this case is a composite one, referring to three different moments in the play. Mother Sawyer is found by the dog—said dog, of course, being "a Familiar"—cursing "that curmudgeon Banks," the "clown" of the piece, who, with three of his companions, has been abusing her. A long speech of imprecation ends with the effective line :

"Vengeance, shame, ruin, light upon that Canker,"

and it is then that there appears the stage direction, "Enter Dog," his opening remark being the "Ho ! have I found

thee cursing? now thou art mine own," of which part is shown on the label. The dog subsequently explains that it is only when he finds people cursing that he can obtain powers over them of life and death, but before owning to this limitation he has rather unfairly got the old woman to



FROM "THE WITCH OF EDMONTON."

seal the usual covenant with her blood, and instructed her in the art of making herself unpleasant.

"I'll tell thee, when thou wishest ill;
Corn, Man or Beast, would spoyl or kill,
Turn thy back against the Sun,
And mumble this short Orison:

*If thou to death or shame pursue 'em
Sanctificetur nomen tuum."*

In a subsequent scene the Spirit takes the form of Katherine Carter, with whom Cuddy Banks is in love. On her appearing to him he remarks that he will teach her to walk so late! The teaching, however, was not on his side. She trips before him, and his exclamation as he quits the stage, "Nay, by your leave I must embrace you," is speedily followed by that quoted in the cut, "Oh help, help, I am drown'd. I am drown'd." The stage direction hereupon is "Enter Wet," and the dog, after four diabolic "ha ha's," bids him "Take heed how thou trustest the Devil another time!" The tumbling into the water, it will be observed, like the murder of her children by Medea, was enacted behind the stage, probably because on the stage there was no means of simulating water to tumble into. In this case, therefore, the artist, a very rude one, it must be confessed, not only brought three scenes together, but depicted one which the audience could not have witnessed.

Our subject has been limited to woodcuts in old plays, but it should be noted that both the undated editions of Middleton's "Game of Chess" have engraved title-pages of some merit. As for our woodcuts, I have tried to resist the temptation to claim for them more than they deserve. One or two of them are really good, several others at least interesting, a few, like that at which we have just been looking, poor stuff enough. But they are connected with the greatest period of the English drama, and it has been worth while to collect these notes, if only to show that this is the best that English artists could do, or English publishers had the enterprise to commission them to do, when they were confronted with so unique an opportunity.

ALFRED W. POLLARD.

NOTES ON LIBRARY LEGISLATION.

THERE is considerable divergence of opinion as to what legislative changes are most desirable. I can recollect several heated debates at meetings of the Library Association regarding so simple a proposal as that the limit of the penny rate should be removed—a proposal with which all who appreciate the advance of education heartily concur, although some of us have persistently questioned the wisdom of pressing for it at the present stage in the progress of the movement. When a locality is prepared to rate itself beyond the penny limit, it had much better obtain the power by a special local Act. The recent action of the ratepayers of Liverpool, when an Omnibus Bill was submitted to them for approval, affords an interesting commentary upon the very much larger proposal that the power to increase the rate should apply to every library district in the United Kingdom. It is alleged that, because of the proposal to increase the Liverpool library rate, the whole Bill, containing though it did many useful and desirable provisions, was rejected by the ratepayers on the ground that they were not prepared to rate themselves for libraries above the limit already in operation. In my opinion no better course could be taken to hinder the adoption of the Acts in new districts than to provide by legislation for the removal of the penny limit, or to give to library authorities the power to remove it should they so desire. Ratepayers, upon a proposal to adopt the Acts, would immediately object that there was no knowing to what extent they might be rated, while they have a certain knowledge that the general rates do not decrease.

It is somewhat surprising that in Scotland until this year neither boroughs nor parishes had power to combine or

amalgamate for library purposes. That they possessed such power under the Public Libraries (Amendment) Act, 1866, is clear, but that Act was repealed by the Public Libraries (Scotland) Amendment Act, 1867, and no provision for combination or amalgamation was made in the Public Libraries Consolidation (Scotland) Act, 1887. This is how we legislate at the end of the nineteenth century. It may be considered a trivial point and unworthy of attention, but its importance was emphasized by Mr. Carnegie's offer of the sum of £10,000 for the establishment of a Public Library for Dumfries and Maxwelltown, a free site being offered by Mr. McKie and his sister. No enactment being in existence which would enable these places to co-operate, and neither being willing to allow the other to proceed, except upon satisfactory terms of partnership from the outset, the legislature had to be invited to remove the difficulty, and this has now been accomplished by the Public Libraries (Scotland) Act, 1899. This Act authorizes the combination of any two or more neighbouring burghs or parishes for the purposes of the Act of 1887, to the advantage not only of Dumfries and Maxwelltown, but of the public library movement in Scotland generally.

Although shorn of some important clauses by the inscrutable action of the Local Government Board, the Library Association's Amending Bill which passed the Lords last session contains some valuable provisions. If passed by Parliament it will empower library authorities to make by-laws with penalties for their infringement, instead of mere "regulations" to which no penalty can be attached. And, again, they would be protected from any action for libel contained in any book kept on their shelves until the aggrieved persons have successfully proceeded against the author, publisher, or bookseller. The powers of combination and amalgamation also would be enlarged, since it proposes that a library authority of any district may agree with a library authority of any other district for the joint use of a common library. The clause in the Bill giving county

councils power to establish libraries in rural parishes was one among those objected to by the Local Government Board; but it will doubtless be raised again with others in the Commons, and the Association should make an earnest effort to get it passed.

Another clause of much importance must also be re-introduced, namely, that of exempting libraries and museums from rates and taxes. The Manchester Library Authority has been, and deserves to be, heartily congratulated for the fight it made on this question and the success which attended its efforts; but the action of the Inland Revenue in several small places, where the existence of a book club or the residence of a caretaker on the premises is held to deprive the libraries of the benefit of the decision in the Manchester case, makes it imperative that the Association should do everything in its power to assist such authorities, who have quite enough to do with their limited rate without having to bear the costs of an action at law. This matter doubtless will not be lost sight of, and there are other provisions which in themselves are perfectly reasonable, but which the Local Government Board thinks it well to oppose.

To close this article without reference to the important provisions in the London Government Bill which relate to libraries would be inexcusable. When the new Act comes into operation, as it doubtless will on or about the 1st November, 1900, the new Borough Councils will be the library authorities, and where the Library Acts have not already been adopted, the Borough Councils, and not the voters, will have the power to adopt the Acts.

H. W. FOVARGUE.

HOW THINGS ARE DONE IN ONE AMERICAN LIBRARY.

I.

THE NEW NOVEL PROBLEM AND ITS SOLUTION.



OWADAYS when we speak of literature we mean novels," says one of the leading critical journals of America. When a librarian is asked about "new books," he may safely assume, in a great majority of cases, that the inquirer refers to new novels. Prose fiction is the accepted literary art form of the nineteenth century. It not only affords the most fascinating intellectual entertainment, but it is also the most efficient agency for insinuating all kinds of information and for directly imparting knowledge of manners and customs, and, most important of all, of human nature and the springs of human action. It is also the most available and effective medium for the expression and advocacy of every variety of opinion on all the questions of the day. It furnishes something attractive to every taste and every mood, to every age and condition of life. It makes you laugh or cry, or both at once, or suspends all but the unconscious functions of the body in the breathless excitement of a situation. There is no child who does not enjoy a good story; and the man or woman who does not marks a case of atrophy or arrested development.

It is not surprising, therefore, that about 75 per cent. of the circulation of public libraries consists of prose fiction. This is particularly to be expected in a country like the United States, where long hours and arduous labour use up the nervous forces and leave, at the close of the day, little desire or capacity for anything beyond amusement.

Such, however, is the natural human solicitude for other people's morals, that men and women who take pride and pleasure in knowing all the new novels are loud and frequent in their expressions of regret at the large percentage of fiction read in public libraries. So long as the objector is moved solely by a laudable concern for the moral welfare of his fellows, he is not a dangerous person; but when he appears as an argus-eyed taxpayer protesting against the use of public money for the purchase of story-books, he must be hearkened to—and mollified. It would be a happy disposition of difficulties if these protestants could be set to fight it out with the more numerous "kickers," whose constant complaint is that the books they want (*viz.*, the latest novels) are always "out." An amusing incident to this arraying of opposing forces would be the puzzle of placing the man who on Monday objected to the waste of money on novels, and on Wednesday wanted to know why more copies were not bought of a recent novel he was anxious to read. Unfortunately, the librarian stands between and receives the fire of both sides.

In the discussion of this vexed question certain general principles should be laid down and applied to its settlement.

1. Prose fiction of good quality is literature, and just now the most popular and prevailing form of literature. More even than the drama it "shows virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." The great novels and the more popular of minor novels are presupposed. It is assumed that any reference to the character-creations of Scott, Dickens, Thackeray, Hawthorne, George Eliot and other leading novelists, will be understood by all persons of the least pretension to cultivation. It is, therefore, the duty of a public library, both as a popular educator and as a purveyor of elevating entertainment, to supply to the public the works of the best and the better novelists, and to supply them in quantities adequate to the demand.

Applicants for "Ivanhoe" or "Romola" or "David Copperfield" should seldom be disappointed. Failing to get one of these, they are not likely to call for a better novel, or for a work on physics or the differential calculus. They are more likely to take the first novel that comes to hand, however inferior. The better novels, then, should be supplied in unlimited number. If "Vanity Fair" is repeatedly reported "out," get more copies: keep on buying more till it is nearly always "in." Better have in circulation one hundred copies each of "The Newcomes" and "Les Misérables" than ten copies of each of these works and one hundred and eighty volumes of a number of inferior novels—or any other books. In short, a public library should buy as many copies of the novels of good quality and perennial popularity as may be necessary to supply the demand. If the demand increases with the supply, so much the better. There is no better book than a first-class novel.

2. Conversely, it is not the office of a public library to meet the multitudinous call for the book of the hour; any attempt to do so must prove futile and in the end fatal. This fact is recognized by library managers, and no such attempt is made. But card-holders do not understand the situation; and every librarian and every assistant who comes in contact with the public must meet numerous complaints from readers who vainly call again and again for new books (chiefly novels) and "cannot see why you do not get more copies."

To meet this difficulty, to satisfy, in some measure, the eager desire of numerous card-holders for the book that everyone is talking or hearing about, the St. Louis Public Library has for years maintained a distinct department, called the "Collection of Duplicates." This collection consists chiefly of multiple copies of new popular novels. Of every book in it there is at least one copy in the regular collection. It is, as its name indicates, a collection of *duplicates*. A volume may be drawn from it by any

registered card-holder on payment of five cents a week. Single-issue cards are sold for five cents ($2\frac{1}{2}d.$), cards good for five books for twenty-five cents; and for one dollar a card is furnished which entitles the holder to twenty-five volumes. A card-holder may draw as many books at one time as he may desire.

When announcement is made of a new book by an author of established popularity, such as Mark Twain or Blackmore or Besant, or of a novel by a new author with advance notices that give assurance of merit, such as "No. 5, John Street," or "Forest Lovers," two copies are ordered for the regular collection, and for the collection of duplicates as many as we feel reasonably sure will "go,"—*i.e.*, as many as are likely to keep in circulation until they have approximately paid for themselves. Sometimes we order only one or two for the duplicate collection: in other cases we feel safe in buying ten or a dozen at the outset. If these all go out immediately, and there is still an eager demand, we buy more, gauging purchases by the probable extent and duration of the "run," and basing our judgment on the intrinsic merit of the book, on the methods of advertising, and on local interest. Perhaps I can best explain by specific illustrations.

For the first year or so after "Ben Hur" appeared two copies in the regular collection were sufficient to supply the demand. After a while religious sentiment began to find great merit in it. We put a few copies in the collection of duplicates, then a few more, then ten more, then twenty more, till finally we reached a total of fifty. These for a while were insufficient to meet the call. Later, many idle copies appeared on the shelves; but the whole lot cost the library nothing.

No book has ever had a greater "run" in St. Louis than "Trilby." In addition to the general influences three of the largest literary clubs, all meeting in church guild or lecture rooms, gave severally an evening to criticism and discussion of the novel. Of its popular

qualities we had knowledge through its serial publication. But we began with a conservative order for two regulars and four duplicates. From time to time the number was increased till the total reached one hundred, six regulars and ninety-four duplicates. For some eight or ten weeks none of these ever got to the shelves, being absorbed by the "reserve list" as soon as returned. When duplicate copies began to stand idle on the shelves they were transferred to the regular collection, and made available to card-holders who were waiting their chances for one of the regular copies. The ninety-four "C.D.'s" more than paid for the whole hundred; thousands of readers were supplied; and we had enough "Trilbys" left to last, it would seem, for all time to come.

Just now the favourites here—and I suppose throughout the country—are "David Harum" and "Richard Carvel." The author of the former had not been heard of before. Last October the book appeared on the counter of a local bookstore. A copy was ordered on approval. A glance through it showed that it had the elements of popularity, and another "regular" copy was bought. A few days later, favourable reviews having in the meantime caused some call for it, three copies were placed in the collection of duplicates. Since then the number has been gradually increased, till we now have fifty copies. These never reach the shelves, the "reserve" list containing about forty names for "regulars" and ten for "duplicates." If this continues we shall add twenty-five copies more. We should probably have done so before this if a very limited book-fund had not compelled extreme caution. The author of "Richard Carvel" had already achieved a *succès d'estime* and was a St. Louis boy. But we were in shoal water, and our first order was for only one regular and two duplicates. A member of the staff hurried through the book, and a few more copies were immediately ordered. Favourable reviews created a demand, and additional copies were purchased. We now have twenty-five, all of

which are bespoken a week ahead. August is not the reading time of year, and we shall probably double the number in the autumn.

Popular magazines may be classed with new novels as reading matter for which there is an active demand for a limited period. We meet this call by placing in the collection of duplicates a varying number of copies, depending on the popularity of the respective publications. Of "Century" and "Harper," for example, we take twenty-six copies, two for the reading-room and twenty-four for the collection of duplicates. Of less popular periodicals, such as "The Atlantic," we take one for the reading-room and one for the collection of duplicates. Frequent call for a circulating copy of a magazine results in the addition of one or more copies to the collection of duplicates. Magazines are issued at the same rates as novels. The more popular pay for themselves and make up any deficit on the others. The surplus copies beyond what we want to preserve (we bind six copies of "Century" and "Harper") we sell at a reduced price as soon as a later number appears.

Occasionally we have recourse to this department to supply an eager, but temporary, demand for new books other than novels, such, for example, as Mark Twain's "Following the Equator," Nansen's "Farthest North," and Nordau's "Degeneracy." Sometimes we accommodate clubs by placing in the collection of duplicates two or three or half-a-dozen extra copies of some standard work they are studying. These volumes partially pay for themselves; they aid in the educational work of the library; and they are ready for any sudden demand from another club taking up the same topic. Some years ago our public school teachers were directed to use Rhind's "Vegetable Kingdom" in preparation of their lessons in botany. The book was too expensive for the teachers to purchase individually; and the library was not justified in buying so many more copies of a high-priced book than were neces-

sary to supply the normal demand. The extra volumes were placed in the collection of duplicates: for ten cents each teacher had the use of the book for two weeks: the net expense to the library was small; and it obtained at about one-fourth price enough copies of a standard work to last for years. After two or three years, upon the cessation of the special demand for the book, a number of copies were sold, and most of the balance were transferred to the regular collection. We thus had eight or ten copies of this valuable work for about the cost of two, besides having, for several years, rendered valuable assistance to a considerable body of teachers. An active Shakespeare cult that flourished in St. Louis for a number of years, which fructified in "A System of Shakespeare's Dramas" by one of the leaders, created a demand for another expensive work, Gervinus's "Commentaries." This was met in the same way and with the same result. But these are exceptional and subordinate uses: the chief and constant service of this collection is to meet, without expense to the library, the clamorous, but temporary, demand for successive popular favourites.

Does it work? Does it accomplish the object? Does it give entire satisfaction to the public?—Yes, it works. In great measure it accomplishes its purpose. But it does not give entire satisfaction. Was anything ever devised that *did* give entire satisfaction to thousands of people whose selfish interests were concerned? It is as satisfactory a solution as may be expected to a problem that contains the human factor. It disarms the objecting ratepayer; it furnishes the latest novel with reasonable promptness to everyone whose desire to read it reaches the degree of "tuppence-ha'penny"; and it benefits even those who do not use it by greatly lessening the number of competitors for the regular copies. To refer again to "Trilby" for an illustration. If we had not had this special collection we could not have increased the number of regular copies much—certainly not beyond ten. In the course of ten

weeks the "C.D." copies were read by over a thousand persons—probably fifteen hundred—who would otherwise have been competitors for the six or the ten "regulars." And just think of the friction thus avoided, of the verbal collisions warded off by these ninety-four buffers! Consider the saving of the sickness that comes of hope deferred, and the possible profanity prevented!

The "collection of duplicates" does not grow. As soon as the "run" on a book is over the extra copies are transferred to the main library. It is thus a constantly changing collection. The only permanent feature consists of certain fine sets of standard novelists, Dickens, Thackeray, Bulwer, Dumas, Hugo, and Scott. Though picked up at auction sales at half-price or less, these editions would not have been bought for the regular collection. In this special department they perform a useful function as a reserve to supply a pressing want or to gratify a fastidious taste that gladly pays five cents for a clean volume with large type, fine paper, and good illustrations. These books in time pay for themselves: it is only on that basis that they are in the library at all: they perform a useful service to a few without in the least infringing on the equal rights of the general public. Indeed, as in the case of the new books, they lessen, to the extent of their use, the demand for the copies in the main collection.


This department was established for the purpose above set forth, not, of course, with any view to profit. It does, however, yield a net profit of £40 to £60 a year. This is added to the general book-fund; and thus again the collection of duplicates inures to the benefit even of those who do not use it. When the plan was adopted this was a subscription library: it has worked equally well since the library was made free. It offers a special accommodation to those willing to pay for it without in the slightest degree interfering with the equal rights of card-holders who do not care to avail themselves of the privileges it offers. Indeed, as has been pointed out, it benefits even

those who may condemn the plan. It is voluntary co-operation grafted on the trunk of a rate-supported institution, which represents the enforced co-operation of all the citizens, those who use the institution and those who do not; and in the same manner it inures to the benefit of all.

The plan was adopted some years ago by the Mercantile Library of this city, and is about to be tried by another of the large public libraries of the country.

FREDERICK M. CRUNDEN.

AMERICAN NOTES.

HE appointment of a librarian for the Library of Congress to succeed the previous incumbent, John Russell Young, who died January 17th, 1899, has overshadowed every other recent event in the American library world. Appointments to this position are made by the President of the United States, and require also confirmation by the United States Senate. The Library of Congress, although nominally for the use of our legislative body while in session at Washington, is in a real sense the National Library. That it should more perfectly accomplish its function as the National Library is of exceeding importance to library interests throughout the country. Recognizing this library as having naturally relations of special helpfulness to all American libraries, albeit the ideal is as yet unrealized, the American Library Association, through its executive board and council, took active steps to influence the appointment. The following memorial was forwarded to President McKinley by the president of the American Library Association, Mr. William C. Lane, librarian of Harvard University :

"To the President of the United States :

"We, the undersigned members of the council of the American Library Association, respectfully represent the importance of appointing as librarian of Congress a man whose ability to deal with the problems of a large library has already been demonstrated by successful library administration.

"We recognize as essential qualifications for this position sound judgment, a knowledge of men and affairs, tact, firmness and energy, but above all administrative ability ; and we hold that the possession of these qualities, as applied to the management of a library, is best attested by actual experience in library work. We therefore believe that in any large library, and especially in the case of the foremost library in the country, now on the threshold of a period of new development, the appointment of an untried man is a hazardous experiment, not to be thought of if a competent expert can be secured."

Meanwhile counter influences were at work. Political hangers-on, possessing neither experience, training, nor qualifications, were willing to serve their country for the consideration of 5,000 dollars a year, and to distribute the library patronage. Other candidates, worthy in all ways save library experience, and with political backing, secured prominent mention, and one of them, the Hon. Samuel J. Barrows, was nominated by the President, but the Senate failed to confirm him. After the adjournment of Congress the President appointed Herbert Putnam, librarian of the Boston Public Library. Confirmation by the Senate, which will convene in December, is still necessary, but that is considered a foregone conclusion, and Mr. Putnam has assumed the duties of his office. This appointment, which aroused public interest to an unusual degree, was favourably, even enthusiastically, received by the general public.

Mr. Putnam belongs to a family long identified in this country with publishing interests. He has the happy

combination of scholarly and business instincts, the genius for administration, and the power of controlling and leading men which, united, make up the ideal librarian.

The following resolution, passed at the last meeting of the American Library Association, May, 1899, expresses library sentiment :

"Voted, That the American Library Association desires to record its appreciation of the principle recognized by the President of the United States in his selection of a librarian of Congress; that fitness, training, and experience should determine the choice of those charged with the administration of libraries."

In the present stage of library development the recognition of this principle in the appointment of a librarian of Congress, after public attention had been focussed on the matter for two months, is of a significance hardly possible to over-estimate.

The question of expert service is becoming a vital question in the library field as well as in many others. Politics play no inconsiderable part in library appointments in this country, especially in the western states. State libraries suffer more directly from political interference than any other type of library. But city libraries under public control, although often beginning their career entirely unmolested by the politicians, after reaching a fair degree of development through the public-spirited services of trustees and competent librarians, attract the attention of the place-hunters, and in the struggle ensuing frequently succumb for a time to the spoils system. The protection of a library is secured by so fitting itself into the needs of the community as to create an overpowering public sentiment which will defend it if threatened.

An appeal to local pride is often made in opposition to appointments from outside the city. This cause operates against expert service more powerfully than politics. It is very easy for a city newspaper to make it appear ridiculous for the trustees of a public library to seek outside

the city limits a person competent to conduct an institution of the city. City money should go to our citizens is the principle enunciated. Very few citizens, even the most intelligent and public-spirited, can see the fallacy of this argument, because they do not realize the professional character of librarianship until a library in their midst has furnished an object-lesson in the superior efficiency of a library under professional direction.

Dr. Charles W. Eliot, president of Harvard University, and one of the most influential educational leaders in the country, states the case well: "Confidence in experts, and willingness to employ them and abide by their decisions, are among the best signs of intelligence in an educated individual or an educated community; and in any democracy which is to thrive, this respect and confidence must be felt strongly by the majority of the population."

The argument for expert service in all the important positions of the library is that the high ideal which modern librarians have worked out can only be realized by the librarian who possesses the requisite qualifications and a fine insight into the intricate problems of the library, and is backed by an intelligent corps of assistants capable of fulfilling his requirements. The struggle for librarianship, as one of the professions, is still keen, but its outcome is certain, because a library under expert leadership develops an efficiency not attained by holding to the policy advocated by the local newspaper. The citizens themselves will finally put their own interests first and demand librarians rather than politicians.

The twenty-first annual conference of the American Library Association held its session in Atlanta, Georgia, May 9th to 12th. The most important business was the revision of the constitution, which consisted mainly in an extension of the powers of the council.

A session on open shelves was the feature of the conference. There was not enough diversity of opinion to

cause excitement, but the very marked change of sentiment since the policy was first advocated a few years ago, and the unusual interest displayed, made it a notable occasion. The keynote of the discussion was given in the opening paper by Mr. W. H. Brett, librarian of the Cleveland public library, probably the first large library to adopt free access: "Indeed, I am inclined to take the position that no argument for open shelves is necessary—that the burden of proof rests with those who would restrict."

There was practical unanimity in favour of the open-shelf policy, the only difference of opinion being as to the methods of applying it. Some would give the public access to a large body of selected books and admit only scholars to the stack, claiming that the average reader gains greater pleasure and profit by examining a careful selection of books. Others would give unrestricted access to all the books in all types of libraries. The stack system has been generally adopted for large and small libraries built in this country during the last ten years, and this system hinders many institutions from trying the experiment of free access.

Clearly, access to shelves is advocated by the majority of American librarians because it is believed that this plan enhances the value of the library to the people using it, and makes it more likely to be used by the entire community. The people like the plan because it makes it easier for them to find what they want, and because it gives them the same feeling of ownership and delight which a man has in his own private library. The change from closed to open shelves is sure to arouse the enthusiasm of the people for the library. It is also found that this plan diminishes the cost of administration. Even if it were true that an increased number of books are lost and that the cost of rearranging the books on the shelves is greater, this would be more than counterbalanced by the saving of service in bringing books from the shelves. In other words, the open-shelf system is actually cheaper than the closed.

This seems to me a fair and unprejudiced statement of actual conditions and opinion, not an individual judgment. I am well aware that English sentiment and experience in this line is quite different from our own. The reason for this diversity would be an interesting investigation for students of comparative library science and of human nature.

SALOME CUTLER FAIRCHILD.

NOTES ON BOOKS AND WORK.¹

BIBLIOGRAPHY, LITERARY HISTORY, AND COLLECTING.



WITH the approach of winter book-sales begin again, and by a new and convenient arrangement Mr. Slater brought out his annual volume of "Book-Prices Current" just in time to enable collectors to review last season's doings before its successor began. As usual, Mr. Slater's preface notes some points of interest, more especially the rapid rise in the average prices per lot of the books sold, and the special appreciation of books from the Kelmscott Press and the earlier works of Stevenson and Kipling. As regards average price, in 1892-3, the sale of 49,671 lots realized £66,470, or £1 6s. 7d. apiece; in 1898-9 the price obtained for 36,728 lots was no less than £109,141, or £2 19s. 5d. each; and the fact that the average has risen every year since 1892, without a single relapse, shows that the advance is not accidental, nor due to one or two exceptional sales.

That the Kelmscott Press books and those of Stevenson and Kipling have borne their share in this advance is undeniable. Last season Kipling's school magazine sold

¹ Articles on different subjects will appear in each number under this heading.

for £101, the leaflet edition of Stevenson's "Kidnapped" for £30, the Sydney edition of "Father Damien" for £41, the "Story of a Lie" for £30 10s., while the "Moral Emblems" (both series with advertisements) fetched the same sum, "Not I" £22, and "Rob and Ben" £16 5s., all of these latter books being mere toys.

As for the Kelmscott Press books, the frequency with which they are coming under the hammer has hitherto quickened rather than retarded their advance. Even on a comparison of the prices of months so close together as February and July, we find "The Glittering Plain" rising from £25 10s. to £28, the Keats from £19 19s. to £27, the Herrick from £11 to £20, Chaucer from £44 to £58 10s., "The Earthly Paradise" from £18 10s. to £24 10s., and the "Jason" from £8 15s. to £14. The volumes less sought after fluctuate a little up and down, but their prices on the whole maintain their steady advance, the "Guenevere," for instance, fetching exactly the same sum (£7 5s.) at each of the three chief Kelmscott sales of the spring and summer. Taken all round a complete set must now be worth quite fifty per cent. more than it was a year and a half ago.¹

The reason of these advances is not far to seek. Collectors, though people who wish to sell cropped and crumpled copies of Geneva Bibles or the commonest Elzevirs will never believe it, are not fools, and nowadays English and American buyers have settled down into a steady preference for two classes of books: those that are beautiful to look at and those that they can read. Books of interest only for the history of printing barely keep their prices, but old books in readable English have advanced quite as rapidly as modern ones; witness

¹ The high prices of the summer have tempted holders of Kelmscott books, and the sale catalogues which have come in since this was written show that there is some danger of the market being flooded. If prices temporarily decline there will be no cause for wonder.

the £510 paid for the imperfect copy of "The Troublesome reign of John" (1591), and the £410 for the scrubby vellum copy of Wynkyn de Worde's "Helyas." When we find that the unique manuscript of the York Plays sold for only £121, these prices seem merely capricious, but the York Plays are in a difficult writing and a difficult dialect, and "collectors" do not care to buy books in which an inquisitive friend may defy them to read or expound a given passage. Had the plays had illuminations the case would have been very different.

Students with old-fashioned tastes are rejoicing now that, by the opening of the John Rylands Library, the Spencer books, with Mrs. Rylands' additions to them, are at last accessible. The books exhibited on the opening day made a splendid show in all the spotlessness which results from careful selection and half a century of private ownership. The two most interesting cases were those that contained the block-books (and with them the famous "S. Christopher") and the English "uniques." As the exhibition was only hastily organized and may not be continued in its present form, it seems worth while to give a summary of the contents of the English case :

Caxtons: Death-Bed Prayers [1483]; Blanchardyn and Eglantine [1489]; The Four Sons of Aymon [1489].

Machlinia: Treatise on the Pestilence [1486]; the two other copies known of this work in each case represent another edition.

Wynkyn de Worde: Morte d'Arthur [1498]; Ars Moriendi [1498]; Psalterium Latinum [1499]; Erasmus's Familiarium Colloquiorum Formule [1520]; Lily's De Octo Orationis Partium Constructione [1531].

Pynson: Directorium Sacerdotum [1498]; J. de Garlandia's Liber Synonymorum [1500]; Breviarium ad usum Sarum [1507].

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Notary: Of Evil Tongues [1510].

Pepwell: Modus Tenendi Curia Baronis [1521].

Gerard Wandsforth, York: Expositio Hymnorum et
Sequentiarum [1507].

John Gachet, Hereford: Ortus Vocabulorum [1517].

Nicole Marcant: Parvula [1500].

Truly a very interesting "nosegay," as Dibdin would have called it; and it is satisfactory to know that the regulations for the use of the new library are sufficiently strict to ensure the books being used only by those likely to value them.

Another exhibition which will still be open when this number of "The Library" is published is that of the Morris collection and specimens of fine printing and illumination in the "Arts and Crafts" at the New Gallery. The Morris collection is exceptionally fine, and the other work, though marred occasionally by eccentricities, is full of promise for the maintenance of the high place which British printing now holds in comparison with that of other countries. As we write, news comes of the establishment of yet another press for artistic printing, and one that is likely to be the truest successor to that of Morris himself.

At the November meeting of the Bibliographical Society Mr. Cyril Davenport is reading a paper on "Leathers used in Bookbinding"; December brings the Annual Meeting; the programme for the rest of the session includes papers by Sir E. Maunde Thompson ("English Handwriting," Part 2), Mr. Faber ("Printing in Sicily"), Mr. Proctor ("The Earliest Greek Types"), Mr. Welsh ("The Sir Thomas More Collection at the Guildhall"), and Professor Ferguson (Reisch's "Margarita Philosophica"). The Society continues to be eminently prosperous, and its roll of members is always full, though no enthusiast has as yet proposed a motion similar to that

of which notice has been given for the annual meeting of the Edinburgh Bibliographical Society, which would practically make membership hereditary from father to son!

The subjoined list of books germane to our subjects is probably not complete, Mr. Gosse's "Life of Donne" and Dr. James's account of the manuscripts at Peterhouse being intentionally omitted in order that justice may be done to them when they have been read. The only merit that can be claimed for the brief notes is that they are written at first-hand. Unless otherwise stated, all the books mentioned have been published in London and during the present year.

MANUSCRIPTS.

Illuminated Manuscripts in the British Museum: miniatures, borders, and initials reproduced in gold and colours, with descriptive text by George F. Warner, M.A. First series. 15 plates. Printed by order of the Trustees. Folio. 50s.

The majority of the plates in this "first series" are chosen from English and French manuscripts of the twelfth, thirteenth, and fourteenth centuries, the reproductions by Mr. Griggs being certainly an advance on any previous attempts to reproduce illuminations by chromolithography. Mr. Warner's descriptions give a complete account of each of the manuscripts illustrated. As was the case with the "Sforza Book of Hours," all the copies of the portfolio were subscribed for on publication, and it is now out of print.

Thirty-two Miniatures from the Book of Hours of Joan II., Queen of Navarre; a manuscript of the fourteenth century. Presented to the members of the Roxburghe Club by Henry Yates Thompson.

The Chiswick Press. 4to. Not sold.

This Book of Hours of Joan II. came into the possession of Mr. Yates Thompson by his purchase of the "Appendix" to the famous Ashburnham Collection. In 1621 it was in the library of the Cordelières of the Faubourg Saint Marcel, and then enjoyed the distinction of being described by no less a scholar than Fabri de Peiresc. Mr. Thompson's researches connect it with three other manuscripts, all famous: the Belleville Breviary, and the "Petites" and "Grandes Heures" of the Duc de Berri. The miniatures are well reproduced by photogravure, and the book is an important addition to the literature of French illuminated manuscripts.

The Sources of Archbishop Parker's Collection of MSS. at Corpus Christi College, Cambridge, with a reprint of the catalogue of Thomas Markaunt's library. By Montague Rhodes James, Litt.D. Cambridge, printed for the Cambridge Antiquarian Society. 8vo. 5s.

Out of about three hundred and eighty vellum manuscripts in the Parker Collec-

tion, Dr. James is able to offer notes as to the origin of nearly two hundred, of which forty-seven are traced to the library of Christ Church Priory, Canterbury, and twenty-six to that of St. Augustine's Abbey. Among the books identified one belonged to Thomas à Becket and another to Stephen Langton. Dr. James pleads strongly that "every one of the older collections of manuscripts in England ought to be analyzed from the point of view of the provenance of its component parts," and has set a brilliant example of how it should be done.

Éléments de Paléographie. Par le Chanoine Reusens. Louvain, chez l'Auteur. 8vo. 25 francs.

A painstaking treatise on palæography, valuable, if only for its numerous plates, many of which, however, are copied from those published by the Palæographical Society, while some of the smaller examples in the text come from Sir E. M. Thompson's "Handbook of Greek and Roman Palæography." But the fact that the book is already out of print proves how greatly a volume of this size and price was needed.

British Museum. A Guide to the manuscripts, autographs, charters, seals, illuminations and bindings exhibited in the Department of Manuscripts and in the Grenville Library. With 20 plates. Printed by order of the Trustees. 8vo. 6d.

The departmental guide to the manuscripts exhibited at the British Museum has always been an interesting little pamphlet, in virtue of its well-chosen extracts from autograph letters and from the manuscripts illustrative of English history. In this new edition it is for the first time illustrated, the twenty plates, executed as well as the cheap process employed permits, showing letters of Cromwell, Washington, Nelson, and Gordon, the Articles of Magna Charta, Lady Jane Grey's Prayer Book with her inscriptions in it, the entries in Milton's family Bible, and several pages from manuscripts ranging from the Codex Alexandrinus and the newly-found Bacchylides to specimens of illuminations of the fifteenth century.

PRINTED BOOKS.

Reseña historica en forma de diccionario de las Imprentas que han existido en Valencia desde la introduccion del arte tipografico en España hasta el año 1868. Con noticias bio-bibliograficas de los principales impresores. Por José Enrique Serrano y Morales. Valencia, imprenta de F. Domech, 1898-9. 8vo. 20 pesetas.

With the materials at his disposal Don Serrano y Morales might have written a connected history of printing in Valencia. In the form he has given it, his book will only be used as a work of reference, but it is full of information, and the articles on the earlier printers are illustrated with very useful facsimiles.

Three Hundred Notable Books added to the Library of the British Museum under the Keepership of Richard Garnett, 1890-1899. Printed by T. and A. Constable for the editors and subscribers. March, 1899. 4to. Not sold.

Edited by the author of these notes and Mr. Robert Proctor, and presented to Dr. Garnett on the day of his retirement. Although very hastily compiled, the list, being put together from Dr. Garnett's own annual reports, represents, not unfaithfully, the great wealth of books which, by his judgment and good fortune, were added to the library during his tenure of office, the old English and Spanish additions being especially notable. A review of this book in the "New York Times" elicited the following week (Saturday, August 26th) an interesting list of three hundred books added to the New York Public Library (Lenox and Astor branches) since 1870. This deserves reprinting in a more permanent form.

An Index to the Early Printed Books in the British Museum: from the invention of printing to the year M.D. With notes of those in the Bodleian Library. By

Robert Proctor. Fourth section. Registers. Kegan Paul and Co. 8vo. 16s. net.

This final instalment of Mr. Proctor's "Index" to the "incunabula" at the British Museum and the Bodleian consists of five "registers" or alphabetical lists, which would probably have been called "indexes" if the word had not already occurred in the title of the book itself. They give respectively (i.) reference to towns in which printing was carried on, printers, and publishers; (ii.) author-list of books in the order of Hain's "Repertorium"; (iii.) a similar list of books printed in the Low Countries in the order of Campbell's "Annales"; (iv.) books not in Hain; (v.) books printed in England. Of each list it may be said that it gives a maximum of information in a minimum of space, a characteristic of all Mr. Proctor's work.

A Defence of the Revival of Printing. By Charles Ricketts. Printed at the Ballantyne Press. Decorated by Charles Ricketts. Sold by Hacon and Ricketts. 1899. 8vo. 6s. net.

The revival of printing is hardly in need of a defender, and Mr. Ricketts' "defence" is indeed chiefly directed against certain criticisms on his own share in it. Incidentally, however, he makes some excellent observations on the lines on which all sound printing and type-cutting must proceed, and his pamphlet is one of the pleasantest of the "Vale" books.

LITERARY BIOGRAPHIES.

Etienne Dolet, the Martyr of the Renaissance, 1508-1546: a biography by Richard Copley Christie. New edition, revised and corrected. Macmillan and Co. Small 4to.

After nineteen years, Mr. Christie has issued this revised edition of the biography by which Etienne Dolet was rescued from the obscurity into which his name had been allowed to sink. Mr. Christie's passion

for accuracy made his first edition so nearly flawless that the changes now introduced are of less importance than would be the case in most works revised after so long an interval. But a new document concerning Dolet's printing partnership is now printed as an appendix, and some additions have been made to the bibliography.

Johnson Club Papers. By Various Hands. T. Fisher Unwin. 8vo. 7s. 6d. net.

A very pleasant volume of essays, which, if they do not often bring forward many new facts, are excellent appreciations of Johnson from different points of view. The "various hands" include those of Mr. Birrell, Dr. Birkbeck Hill, J. Genadius, the late Greek Minister, Mr. G. H. Radford, Mr. Massingham, and other members of the Johnson Club. Dr. Hill's essay on Boswell's proof-sheets is certainly the newest and one of the most entertaining of the collection.

James and Horace Smith, joint-authors of "Rejected Addresses." A family narrative based upon hitherto unpublished private diaries, letters, and other documents. By Arthur H. Beavan. With 5 portraits. Hurst and Blackett. 8vo. 6s.

Owes its main interest to its extracts from the very remarkable diary kept by the father of James and Horace Smith, a delightful person, who deserves to be better known.

Life, Writings, and Correspondence of George Borrow, derived from official and other authentic sources. By William I. Knapp, Ph.D., LL.D. With portrait and illustrations. 2 vols. John Murray. 8vo. 32s.

A book which all students of Borrow must possess, but which is nevertheless distinctly disappointing. Borrow's keen eye for the picturesque led him to use, in his own works, almost all the material which would have lent interest to his biography,

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and Dr. Knapp is too much concerned with the ungrateful task of making small corrections.

Letters of Thomas Carlyle to his youngest sister. Edited with an introductory essay by Charles Townsend Copeland. With portrait and other illustrations. Chapman and Hall. 8vo. 6s.

The 'pleasantest of recent additions to Carlyle literature. Carlyle was always brave and tender in his communications to his own family, and this volume of letters, which includes some to his mother, shows him at his best.

The Life of William Morris. By J. W. Mackail. Longmans. 8vo. 32s. net.

Chiefly valuable for its delightful account of Morris's early years at Oxford and in London, but of interest throughout, though the accounts of the Kelmscott Press and of Morris as a collector of books and manuscripts are disappointing. To render acknowledgments where they are due, it may be mentioned, by permission of the Editor, that the pleasant form of this book, printed at the Chiswick Press, suggested that of this new series of "The Library."

Matthew Arnold. By George Saintsbury. Blackwood. 8vo (Modern English Writers). 2s. 6d.

LITERARY HISTORIES.

A History of English Dramatic Literature to the death of Queen Anne. By Adolphus William Ward, Litt.D. New and revised edition. 3 vols. Macmillan and Co. 8vo. 36s. net.

The first edition of Dr. Ward's book was published in 1875, and has long been regarded as the standard history of the English drama. In the present edition it has been so rigorously revised that, especially in the earlier part, improvements are to be found on almost every page.

A History of Japanese Literature. By W. G. Aston, C.M.G., D.Lit. W. Heinemann. 8vo (Short Histories of the Literature of the World). 6s.

A very pleasantly written book on a subject as yet unhackneyed. Japanese literature is curiously topsy-turvy, much of that written at the beginning of the present century being, to our ideas, hopelessly antiquated, while the lady authors of the "Genji Monogatari" and the "Makura Zōshi," who lived before the Norman Conquest, have much in common with the novelists of to-day. Mr. Aston's book is a most excellent guide, and a distinguished Japanese scholar has assured us it is trustworthy.

A History of Bohemian Literature. By Francis, Count Lützow. W. Heinemann. 8vo (Short Histories of the World's Literature). 6s.

Bohemian literature is mainly theological, and Count Lützow's history of it is distinctly dull. The least interesting volume which has appeared as yet in Mr. Gosse's excellent series.

BOOKBINDING.

English Embroidered Bookbindings. By Cyril Davenport, F.S.A. Kegan Paul and Co. Small 4to (vol. i. of "The English Bookman's Library"). 10s. 6d. net.

A full account of the history of embroidered book-covers in England, and of the different methods of working them, illustrated with fifty-two plates by Mr. Griggs, of which six are in colours, the rest in black and white. Embroidery was applied to books in England as early as the fourteenth century, and in the sixteenth and seventeenth centuries played a great part in English bookbinding, its use in other countries being small. Hence the selection of Mr. Davenport's book to lead off "The English Bookman's Library." The present writer, as editor of the series, contributes a "Jingo" introduction, in

which he sets himself seriously to prove that "there is no art or craft connected with books in which England, at one time or another, has not held the primacy in Europe."

BOOKPLATES.

Die schweizerischen Bibliothekszzeichen (Ex-Libris) Zusammen-
gestellt und Erläutert von L.
Gerster. Kapellen. 4to. 25
marks.

A very superfluous production.

BOOK-SALES.

Book-Prices Current: a record
of the prices at which books have
been sold at auction, from October,
1898, to July, 1899, being the
season 1898-1899. Vol. xiii.
Elliot Stock. 8vo. 25s. 6d.

A volume of more than usual interest.
The index, as in previous years, is by far
its weakest point.

MISCELLANEOUS.

Essays in Librarianship and
Bibliography. By Richard Gar-
nett, C.B., LL.D. George Allen,
8vo (The Library Series). 6s.

Part of the charm of these essays lies in
the "occasional and desultory character"
which Dr. Garnett emphasizes in his pre-
face. They show what are the topics on
which he has cared to speak or write, when
called upon for addresses or papers during
the last twenty years, and convey incident-
ally a very fairly complete history of all
that has been going on in the library of the
British Museum, more especially with re-
lation to the printing of the catalogue.
The articles on "Paraguayan and Argen-
tine Bibliography," "The Early Italian
Book Trade," "Some Book-Hunters of
the Seventeenth Century," and "Colo-
phons of the Early Printers" are delightful
incursions into book-land.

Index to the Periodicals of
1898. Compiled by Miss Hether-
ington. H. Marshall. 8vo. 10s.
net.

An excellent piece of work, for which
most readers and all journalists should be
grateful.

A. W. P.

SCIENCE.



THE past few months, if they have added
little to the stock of scientific knowledge,
have been signalized by the death of two
of the most original scientific thinkers of
our time, Frankland and Bunsen. The
latter was the *doyen* of chemists, and, though
he still retained a nominal connection with his university,
had long retired from practical work. The former, who
celebrated last year the jubilee of his fellowship of the

Chemical Society, was still an active worker. It is not too much to say that he was the most distinguished of the group of scientists by whom the foundations of the theory of modern chemistry was laid.

The question of an International Catalogue of Scientific Literature is still under discussion. The utility of such a scheme to the general public as well as to the worker at any branch of a science is obvious, but it is to be feared that the ideal scheme of classification has not yet been drawn up. Certainly the schedule of classification drawn up by the Royal Society Committee is receiving some vigorous criticism, especially from the other side of the Atlantic. The Royal Society propose, provided sufficient support is given them, to begin this catalogue as from January 1st, 1900. It would be interesting to know how many promises they have received from intending subscribers.

The attention of librarians should be directed to the course of Cantor Lectures on the tanning of leather, which have just been published by the Society of Arts. The causes of the rapid perishing of calf and of the relatively superior permanence of morocco have certainly their reasons in the manufacture of these varieties of leather. A joint committee of bookbinders and librarians has been formed, we understand, to promote inquiry into the subject, and Mr. Procter's lectures come very seasonably.

An attempt is being made to obtain from the Government some financial aid towards the establishment of a Bureau of Ethnology. It certainly seems remarkable, though characteristically English, that a nation which rules the most heterogeneous races, and which has the best opportunities for getting together a representative collection, lags far behind not Germany or the United States, but even the smallest European states.

A very brilliant chemical research has been brought to a conclusion this summer, and a long-standing chemical problem of classification solved by the solidification of hydrogen by Professor Dewar. As our readers will re-

member, hydrogen was generally classed with the metals, acids being regarded as salts of hydrogen, in which the hydrogen could be replaced by another metal. Certain properties of hydrogen, however, raised doubts in the minds of chemists, and, many years ago, Professor Armstrong laid down the theory that hydrogen was theoretically not the first member of a series of metals, but rather the first member of a series of paraffins (followed by marsh gas, ethane, etc.), whose general term is $(C_n H_{2n+1}) H$, where when n is 0, 1, 2, etc., the formula of the compound is H_2 , CH_4 , C_2H_6 , etc. By a series of brilliant experiments, Professor Dewar obtained a solid which in the lower part was a transparent ice, but on the surface was frothy and white. This solid evaporated entirely, and the gas from it was pure hydrogen. The melting-point of solid hydrogen is between 16° and 17° absolute, nearly 450° Fahr. below zero. This discovery brings us one step nearer the ultimate stopping-place of scientific research—the state where all motion, internal and external, of the molecules ceases—the absolute zero.

Just at this time, however, the minds of scientific men are disturbed by questionings as to the foundations of our scientific beliefs. We have long held that the chemical atom is the smallest particle of matter that can have an independent existence, and that only momentary. Professor J. J. Thomson has just published his suggestion that masses smaller than atoms have to be reckoned with in electrical research. The whole state of opinion on the subject is fluid, and we may be still driven to accept some modified form of Prout's hypothesis. The old definition of a chemical element as a body made up of similar atoms, while no better can be substituted for it, must be retained, but with a greatly modified signification.

The life of a storm is a short and busy one. The longest-lived one on record is the West India hurricane of August last, which was first met on August 3rd, reached Porto Rico on the 8th, Florida on the 13th, and travelled

up the U.S. coast till the 19th. It then went out to sea, and was last met with on August 21st in a very weakened state.

The recent developments in photography, or rather in the production of images on a photographic plate in the dark, promise to lead to a practical result in a new process invented by Mr. J. H. Player, and called by him the "absorption" process. Here the picture or document to be copied is laid down face uppermost, and a sheet of "bromide paper" is laid on it with the sensitive surface in close contact. The light acts on the back of the "bromide paper," and after development a good negative is obtained. The process promises to be one of great value.

The following notes on some recent books may be of use to our readers:

MATHEMATICS.

Elements of Quaternions. By Sir W. R. Hamilton. Second edition. Vol. I. Edited by C. J. Joly. 8vo.

A re-issue of this important mathematical classic, which has long been out of print.

ASTRONOMY.

A Short History of Astronomy. By Arthur Berry, M.A. Murray, 8vo.

May be recommended for intermediate students.

The Tides and Kindred Phenomena in the Solar System. By Professor G. H. Darwin. Murray, 8vo.

A reference book on this rarely understood subject: should be in all free libraries.

METEOROLOGY.

Wetterprognosen und Wetterberichte des XV. und XVI. Jahr-

hunderts. Edited by Professor G. Hellman. Berlin, 8vo.

A list of early weather and other meteorological prophecies in the fifteenth and sixteenth centuries, with specimens.

PHYSICS.

Curiosities of Light and Sight. By Shelford Bidwell. 8vo.

An account of some remarkable experiments in the study of vision and of the defects of the eye, from the point of view of optics.

CHEMISTRY.

Chimie Végétale et Agricole. Par M. Berthelot. 4 vols. Paris, Masson.

The record of sixteen years' original work at the agricultural station at Meudon.

A Short History of the Progress of Scientific Chemistry in our own Times. By Professor W. A. Tilden. 8vo.

A readable account of the lines of chemical research and its chief results.

Sewage Analysis : a Practical Treatise on the Examination of Sewage and of Effluents from Sewage. By J. A. Wanklyn and W. J. Cooper. 8vo.

Contains much information.

The Microscopy of Drinking Water. By G. C. Whipple. New York, 8vo.

A complete and useful account of the microscopical examination of water.

Liquid Air and the Liquefaction of Gases. By T. O'Connor Sloane. 8vo.

American popular treatise.

Die Aetherischen Oele. By E. Gildemeister and F. Hoffmann. Berlin, 8vo.

A valuable account of the history, extraction, and valuation of essential oils.

ZOOLOGY.

The Pencyuik Experiments. By J. C. Ewart. 8vo.

A full account of interesting researches on the subject of hybridization between zebras and horses.

Cries and Call-notes of Wild Birds. By C. A. Witchell. Gill, 8vo.

A reproduction of over 100 notes of common wild birds.

BOTANY.

The Soluble Ferments and Fermentation. By J. Reynolds Green. Cambridge, 8vo.

A most important work to all engaged in the fermentation industries.

BACTERIOLOGY.

Bacteria, especially as they are related to the Economy of Nature, to Industrial Processes, and to the Public Health. By George Newman, M.D., etc. Murray, 8vo.

A very clear account of the various parts played by Bacteria, useful or dangerous.

ANTHROPOLOGY.

The Book of the Dead. Facsimiles of five papyri, with transcripts, translations, etc. By E. A. Wallis Budge. 98 plates. Folio.

Throws new light on some of the most important aspects of Egyptian religion.

Die Spiele des Menschen. By K. Groos. Jena, 8vo.

A comprehensive and sympathetic account of the games of children and men, analyzing the motives and sources of pleasure in them. A sequel to his book on "The Games of Animals."

BIOGRAPHY.

Life and Letters of Sir Joseph Prestwich. Written and edited by his wife. Edinburgh, 8vo.

An interesting biography which contains much of the history of recent geological research.

Huygens. Œuvres complètes de Christian Huygens. Publiées par la Société Hollandaise des Sciences. Vol. 8. La Haye, Nijhoff, 4to.

Contains the correspondence of the famous astronomer between 1676 and 1684.

R. S.

ART EXHIBITIONS AND ART CATALOGUES.



THE book-catalogue and the picture-catalogue stand, manifestly, on a different footing. Broadly speaking, the former is required only for reference; the latter, for description and explanation. The former is hardly needed when the student has before him the books it catalogues; the latter is mainly consulted in front of the pictures (let us say) recorded in its pages. It is useless to carry further the analogy or the contrast of idea in the compilation of the two; but I would draw attention to the fact that the guide-lists to the majority of the most important exhibitions of the day are ridiculously inadequate and unpardonably dry.

There are exceptions, I know—I am coming to them presently. But everyone will admit that in a great proportion of cases the picture-catalogue consists merely in a bald list of titles. For example, I come across a picture representing a stream, signed (or executed, obviously) by Mr. Jones, R.A. I look at my catalogue and find, of course, "No. 22. The Stream. Henry Jones, R.A." Or else, in place of title, we have a couplet or a verse from one of the poets, which has been so artlessly fitted to the picture that no one could deceive himself with the idea that the painting was wrought as an illustration of the poem. Or, in a third picture, I see a group of peasants walking wearily along a country road, as the setting sun touches the profile of their backs with an edge of gold, and casts a blue-black gloom into the shadow of the trees yonder, in the middle distance. It is one of our friend Lyndon's most popular and most frequently-repeated effects. "'Homewards,' I suppose," I mutter. I consult the catalogue and find it

is "Homewards"—by Walter Lyndon. *Et puis après?* I throw away the catalogue as I would a furniture sale-list—as a thing of no importance, artistic or literary, unworthy of preservation; and reflect on the opportunity that has been lost to the artist, and to the gallery too, maybe, in the wanton sacrifice of the utility or charm that might have made an appeal to every intelligent visitor.

The majority of picture exhibitions, no doubt, deserve no better fate, and the record of titles is as much as can reasonably be conceded to the demands of history. Moreover, in the case of the summer exhibitions at the Royal Academy, the Paris Salons, and similar displays of contemporary effort, description or other kind of information would clearly be out of the reckoning; and those who care to know anything about the personality of the people who have sat for their portraits—about the scenes dramatically depicted—about the countryside so charmingly rendered—must fall back upon the good pleasure and the knowledge of the newspaper critics. The Academy and the Salons have their own special methods for excluding information from their pages; but in the circumstances, perhaps, no other course is open to them. And as the Academy is naturally accepted by Bond Street as the *arbiter elegantiarum* in such matters, Bond Street catalogues equally are models of reserve. One gallery, indeed, might be named as an honourable exception, through its systematic introduction of prefaces contributed by well-known writers; but here literary enterprise begins and ends. Not that catalogues really need the aid of literary flavour; but if they are to serve their purpose completely, they should contain such information—biographical, descriptive, cyclopædic—as should transform the useless subject-list into a pamphlet of sufficient intrinsic value to secure its preservation in the art library, public and private. Perhaps it is this melancholy barrenness which has discouraged even the Art Library at South Kensington from making a complete collection of the catalogues of our chief annual

exhibitions—although it is the library of all others in which the art-student and art-historian might hope to find them. The Science and Art Department, doubtless, sees no advantage in collecting pamphlets in which a pool of text stagnates in a desert of margin—thinking, maybe, that no one could possibly wish to consult compilations containing nothing but mortuary lists of dead and gone collections.

But when we come to displays of real and permanent value, and of absorbing interest, the matter is entirely different. When great historical exhibitions of works by acknowledged masters are brought together, and the galleries in which they hang are regarded as shrines, as it were, to which the faithful must direct their art-pilgrimage, it becomes a duty on the part of the persons responsible for them that the catalogues should be at once a list, a record, and a treatise. This duty was well recognized by the conductors of the Grosvenor Gallery when, fifteen years ago, they began that fine series of collections of the works of Reynolds, Gainsborough, Vandyck, Millais, and the rest, which stamped their enterprise with the hallmark of excellence, and established an irresistible claim on the grateful recollection of all lovers and students of art. The catalogues compiled by Mr. F. G. Stephens have become classic in their way, and, though they may be disfigured here and there by blemishes rendered inevitable through unavoidable haste, they are to this day regarded as works not to be overlooked by anyone interested in the subject. Ownership, authorship, anecdote, biography, connoisseurship, criticism—all the facts, in short, proper to art-history—are to be found included in this delightful series, the perusal of which enhanced the pleasure of the visitor while it supplied a record of abiding interest to the general reader and of considerable value to the scholar. Similarly, the Burlington Fine Arts Club has petrified, as it were, the glory of a succession of noble shows, and has illustrated limited editions of its catalogues so sumptuously

that the very name of "catalogue" seems to assume a new significance and importance when applied to them. Again, in "A Century of Artists" (1889) Mr. W. E. Henley produced a catalogue of the Glasgow International Exhibition of 1888, in which etching, sketch, and comment were so united, that the splendid volume is treasured for other reasons than its lists; while his "Memorial Catalogue of the French and Dutch Loan Collection, Edinburgh International Exhibition, 1886" (1888) is valued for beauties other than its fine typography and brilliant illustration, even for excellences other than its art criticism.

But we may go further than this in our examples, especially in respect of the great permanent galleries. When the century was young it had long been recognized that any splendid collection which was worth the bringing together, and worth the while of visitors to journey long distances to see, was equally worth recording in text and illustration. The great private galleries were thus, in a sense, made available to the public, and few are the art libraries which do not even now contain John Young's publications of the Stafford Gallery, the Angerstein Collection, the Grosvenor House Collection, the Leicester Gallery, the Royal Gallery, and so on, soon to be followed by profusely illustrated catalogues, with generous text and notes, of such national galleries as those of London, Dresden, Berlin, Vienna, and Munich. France had also done her share, and done it exquisitely well, embarking on great enterprises in perfect confidence which the result amply justified. But not one of these publications approached in *completeness* the wonderful undertaking now on the point of publication, concerning which the secret has hitherto been well kept—the Catalogue of the National Gallery, in which *every picture without exception* is illustrated. The text has been supplied by Sir Edward Poynter, the director of the gallery, and, although the work does not aim at pleasing the general reader in the picturesque sense that Mr. E. T. Cook's

catalogue makes appeal to his love of poetry and anecdote, it is a pattern of what I hold that catalogues ought to be. Nothing on this scale has ever before been attempted; and in the interests of the public it is to be hoped that popular appreciation will justify the effort.

Seeing, then, that the importance of a satisfactory catalogue in connection with all fine exhibitions and collections is recognized as indispensable, we may well wonder at the supineness of the Royal Academy and other similar bodies, to whom the credit of the exhibitions themselves is due. We have quite lately seen five collections of extreme importance: the Rembrandt Exhibition at Amsterdam; that at the Royal Academy; the Velasquez Exhibition at Madrid; the Vandyck Exhibition at Antwerp; and the Cranach Exhibition at Dresden—and there is not a single catalogue among them of which the Grosvenor Gallery would not have been ashamed. The object, it almost seems, has been to see how much useful and interesting information could be withheld—by how much the educational and æsthetic value of the collection might be reduced. This is the more surprising as the Academy is known to derive nearly a third of its great income from the sale of its catalogues alone, and it might be thought that a compilation in which thoroughness was the aim, and an aim well accomplished, would insure a sale that would continue long beyond the brief limit of time set by the continuance of the exhibition. That, however, is a matter which concerns the Academy alone. But the public has a right to express its mind in its own interest, and to prefer a request to the Academy for a handbook to its Winter Exhibitions of Old Masters more useful and more worthy than those with which it is itself satisfied.

The coming season offers the desired opportunity. We are to have a Vandyck exhibition of our own very soon, which is, we all believe, to surpass the Antwerp display alike in numbers and brilliancy. The occasion seems to demand some reconsideration of the catalogue-scheme of tradition,

and appears to justify the Academy in inaugurating an era in which the literature of the collection might bear some sort of relation, in point of interest, to the pictures themselves. It is not only on behalf of the visitors to the gallery that this advantage may be claimed, but rather in the name of that greater public who for various reasons cannot visit the exhibition, and who, in the near future, may desire to possess themselves of a record of the display and of all which that display may signify. As a contribution to the literature of Vandyck, relatively meagre as it is, such a work, if committed to competent hands, would assuredly secure the respect (as well as the subscriptions) of the public.

M. H. SPIELMANN.

THE LIBRARIES OF GREATER BRITAIN.



It is our purpose to keep our readers informed on the condition and progress of libraries throughout Greater Britain, and we shall endeavour each quarter to record all that is new and interesting under this head. We think we cannot do better than begin this series of articles by a general sketch of the present position of the libraries of our principal Colonies.

AUSTRALASIA.

Although by no means the oldest, the Australasian Colonies have taken the lead in recognizing the literary necessities of their people, with the result that in almost every town worthy of the name a library is to be found either wholly or partially supported by state funds, varying from a few pounds to several hundreds, in addition to which there are numerous societies and institutions of a high

character, possessing valuable collections of literature and supported by a liberal membership. According to the latest official returns, there are in the Australasian colonies at the present time 1,359 libraries *receiving a government grant*, and containing 2,434,052 volumes. Of these the Colony of Victoria claims 424 with 1,029,743 volumes, or, roughly speaking, one volume per head of the total population. The Melbourne Public Library was founded in the year 1853, or only two years after the district of Port Phillip was severed from New South Wales, and created into an independent Colony, and can boast of the largest and perhaps the most representative collection of literature in Australasia. Up to the present time the cost of the building has been about £186,000, whilst the amount received from the government for its upkeep has been considerably over £600,000. It contains 480,000 volumes, pamphlets, and parts, including many historical documents relating to the early settlement of Australia, as well as a representative collection of general literature. Amongst many other libraries in Melbourne are the Library of Parliament, which is for the exclusive use of members of the Legislature; the Supreme Court Library, which contains about 22,000 volumes, and is free to members of the legal profession; the Patent Office Library with 7,000 volumes; and numerous other collections belonging to the scientific societies such as the Royal Society, the Linnæan Society, the Royal Geographical Society, and other equally useful institutions. In the country districts either public libraries or mechanics' institutes are to be found, containing several thousands of judiciously selected volumes, many of which receive books on loan from the Melbourne Public Library.

In New South Wales there are 324 libraries receiving government aid, containing 510,000 volumes, with the Public Library in Sydney as the chief centre. These figures do not include the collections of several private and other institutions which, if reckoned in, would raise the

number to approximately about one million volumes. The Sydney Public Library was founded in the year 1869 and now contains about 120,000 volumes, including all the best modern books, and a fine collection of works relating to the Australasian Colonies. This last has been rendered accessible to those residing outside the Colony of New South Wales by means of an excellent catalogue, compiled by a former librarian, Mr. R. C. Walker, under the somewhat misleading title of "An Australasian Bibliography." The library is purely a state institution, being under the control of the Minister of Public Instruction, and supported by a parliamentary vote, which was as much as £10,000 a few years ago, but has since been reduced. A special feature in connection with this library is the lending branch, a system having been adopted by which country libraries can obtain on loan works of a select kind, which in many instances would be too expensive for them to purchase. The system enables the Sydney Public Library to issue boxes of books containing from sixty to one hundred volumes to libraries in remote districts, and in the opinion of the Librarian, Mr. H. C. L. Anderson, is of great value to those who use it. Seventy-four boxes are constantly equipped for the work, but special boxes are made up to suit the peculiar needs of any group of students who apply for the assistance of the library. Amongst other collections in Sydney may be mentioned the University Library, with about 50,000 volumes, mainly selected for academic purposes; the School of Art, with 60,000 volumes, which is a circulating library with a nominal subscription; and the libraries of the various learned and scientific societies, which in Sydney are somewhat numerous. In the smaller towns there are public libraries, mechanics' institutes, and schools of art, which render excellent service in promoting the better education of the people and in providing intellectual amusement for those who reside in many of the lonely country districts.

In South Australia, if the literary institutions are not so

numerous as in the two Colonies already referred to, they are nevertheless as important, and comprise the Adelaide Public Library, the Parliamentary Library, several society collections, and the usual mechanics' institutes and country libraries. The Public Library of South Australia is situated in Adelaide, and was founded as recently as 1884 in place of the South Australian Institute, which had been in existence since 1859, the collection of books belonging to the latter being taken over as the nucleus of the collection for the Public Library. According to the latest official returns, the library contains 40,539 volumes. They are housed in a handsome building which has already cost £45,000, and when completed as designed will entail a total expenditure of about £100,000. A special feature is the circulation of book-boxes among the country libraries upon the same system as that adopted in New South Wales. The country libraries number about 160, and in most instances are in receipt of a government grant. As in the other Australian Colonies, the Parliamentary Library in Adelaide contains a representative collection of works, but is mainly for the use of members of the Legislature.

The Colony of Queensland, the youngest of the Australian group, has, so far, been very backward in adopting the public library system, which prevails in the other Australian Colonies; but in its absence there are well-organized schools of art, mechanics' and miners' institutes, and public reading-rooms, most of which have libraries of more or less value. The number of such institutions at present existing is 91, containing nearly 140,000 volumes, which in most instances are free to the public, whilst an annual subscription entitles the members to participation in the circulation of the books. These institutions receive government support in the form of an endowment on the amount privately contributed. According to Mr. T. Weedon, in a work entitled "Queensland Past and Present," during the past twenty-six years the number of such institutions has

multiplied seven times, the number of volumes in the libraries eight times, whilst the annual expenditure in 1896 was nearly four times that of 1870. There is now a movement on foot for the establishment of a National Public Library in Brisbane, which it is intended shall take its place as one of the leading institutions of the kind in Australia. Already a board of trustees has been appointed to undertake its supervision, but the difficulty of securing a suitable building has delayed its opening. This is now believed to be in a fair way of solution, but in the meantime a temporary building is being fitted for the reception of the books, and the library will be made available. At present by far the most important library in the Colony is that of the Houses of Parliament, situated in Brisbane, which is open to the public on production of a member's order.

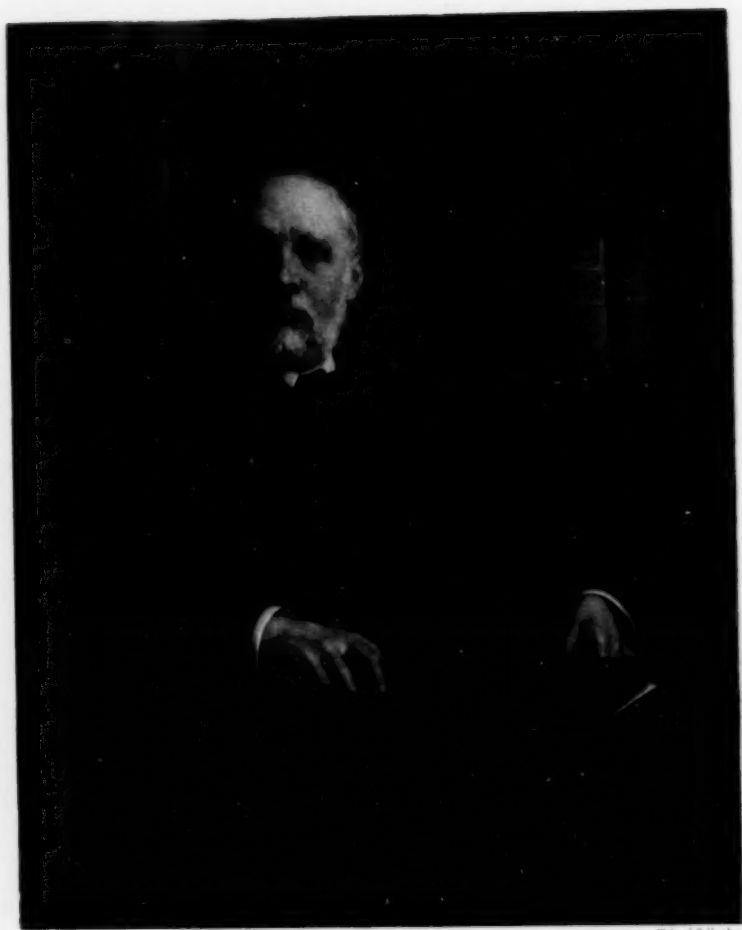
The first library in Tasmania of any importance at all was established in 1849, by the late Sir William Denison, and out of it sprang the present Public Library in Hobart, which was founded in 1870, and now has a collection of 15,000 volumes and receives a small government grant. It is, however, to be regretted that the library has never received at the hands of the state that amount of support which in every other Australian Colony has been extended, as a matter of course, to the National Library—hence the smallness of the collection got together during the twenty-nine years of its existence. Launceston, an important town in the northern portion of the Colony, possesses a good library, with about 20,000 volumes, supported by annual subscriptions from members, augmented by a government grant of £100 a year. The Parliamentary Library, as well as that of the Royal Society in Hobart, are also worthy of mention. There are in addition thirty-seven libraries scattered throughout the Colony, containing about 50,000 volumes, but most of these are subscription libraries.

Western Australia, in spite of the comparative smallness

of its population, boasts of forty-nine literary institutions in the principal towns and villages of the Colony, containing an aggregate of 20,000 volumes. Nearly all of these were subsidized at the outset by the government, and most of them receive a small annual grant for their maintenance. In Perth, the chief town of the Colony, there is an excellent public library, which was established in 1887 to commemorate the jubilee of Her Majesty the Queen, and is now in a flourishing condition, mainly owing to the generous treatment it has received from the government of the Colony. According to the official returns, it contains 23,500 volumes, and receives an annual parliamentary grant of £2,500. A handsome building, to include the Public Library, is now being erected, the first portion of the block having been recently completed at a cost of about £20,000.

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